Muay Thai



The Art of Fighting

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and James Cartmell

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Preface

Words from Authors.

First and Foremost. Techniques described in this book are meant to damage and even kill your opponent, though being properly executed are very damaging and some are potentially lethal. Practice and use them with caution – it's your and own responsibility.

Second. There are lots of gyms, schools and training camps where Muay Thai is taught. Cause Muay Thai is living art there are myriads of variations of how to call this or that technique, how to execute this or that strike or training drill. So if you find out that there are some differences between what you are taught and what you read in this book – don't worry. Use your common sense, try both ways, chose what suits you more. This book isn't meant to show the only way, it is meant to help to choose *YOUR OWN WAY*.

Third. There are three authors of this book, but in order to make reading easier, all advices are given as from one author.

Fourth. Many of you can ask why so few pictures and where are all these fancy diagrams and stepping patterns? This book lacks them on purpose. We found out that lots off beginners try to imitate what they see (in the gym or in the book) without understanding. And it becomes even worse if someone decides that he can do it after only reading about it. We want you, our reader, to benefit from this book. As so – try all you read in it at your gym, with your partner, ask your trainer about it, discuss it with your friends. In other words – try to fill, try to catch the essence of techniques and drills. Understanding technique is simple, correct execution is much more difficult – but that's the goal. And remember *PRACTICE IS THE ONLY WAY*.

History and Traditions of Muay Thai

Muay Thai Chronology



MuayThai in the Sukhothai Era

Thailand's capital was situated at Sukhothai from around the Buddhist years 1781-1951 (1238-1408 CE). Inscriptions in stone columns at Sukhothai indicate that Sukhothai fought with its neighbors quite often. Consequently, the city had to instill in her soldiers knowledge and skills concerning the use of weapons such as swords and spears, and also how to use the body as a weapon in situations of close person-to-person combat. Skills such as kicking, kneeing, punching, and elbowing were thus developed.

During peacetime, young men in Sukhothai practiced MuayThai to build character and their self-defense skills. These skills would serve them well during their time in the military and thus the practice of MuayThai became a good custom. MuayThai training centers arose around the city, for example, the Samakorn Training Center in Lopburi. Some were in temple areas where monks doubled as instructors.

During this period, MuayThai was considered a higher art and was a part of the royal curriculum. It was intended to develop good and brave warriors with great physical fitness into great and brave rulers. The first King of Sukhothai, Phokhun Sri In Tharatit, believed in the benefits of MuayThai so much that he sent his two sons to train MuayThai at the Samakorn Training Center to prepare them to take the throne. In B.E. 1818-1860 (1275-1317 CE) Phokhun Ram Khamhaeng

wrote a war text that included the teachings of MuayThai as well as instruction in other fighting skills.

MuayThai in the Krungsri Ayutthaya Era

The Ayutthaya Era lasted from B.E. 1988-2310 (1445-1767 CE). This period was characterized by frequent wars between Thailand, Burma, and Cambodia. Therefore, young men had to prepare themselves by developing self-defense skills. These skills were taught by experienced masters. The training spread from the Royal Palace out to the public. The Phudaisawan Sword Training Center was very famous in that era, and it had many pupils. They were trained with wicker swords in the arts of sword and pole fighting. They were also trained to fight barehanded and thus learned MuayThai skills. In addition to fighting, such training centers also gave education in everyday matters.

King Naresuan The Great Era (B.E. 2133-2147, 1590-1604 CE)

King Naresuan would call for young men of his age to train with him. They were trained to be brave, self-confident warriors. They had to be skilful with all weapons and in boxing. King Naresuan set up the Scouting Corps to fight in guerrilla warfare. It was this Corps of soldiers that were able to free Thailand from Burma during this time.

King Narai The Great Era (B.E. 2147-2233, 1604-1690 CE)

During this period Thailand was very much at peace and there were many developments in the Kingdom. King Narai supported and promoted sports, especially MuayThai, which became a professional sport. At this time there were many boxing training centers. The boxing ring was set up in regular playgrounds where a rope would be laid out in a square shape to indicate the fighting area. Boxers wrapped their hands with threads that were dipped in thick starch or tar. This technique was called *Kad-Chuck* (wrapped with threads) or *Muay Kad-Chuck* (boxing with thread-wrapped hands). Boxers wore a head band, called the *mongkon*, and an amulet, or *pa-pra-jiat,* wrapped around their upper arms when they fought. Boxers did not fight according to weight, height, or age. The rules were simple: Fights lasted until there was a clear winner. Gambling accompanied the bouts. Villages would often challenge each other to boxing matches and boxing became an activity central to folk plays and festivals.

King Prachao Sua Era (B.E. 2240-2252, 1697-1709 CE)

King Prachao Sua, also known as the Tiger King as well as Khun Luang Sorasak, loved MuayThai very much. Once he went, dressed in plain clothes, to a district called Tambol Talad-guad with four royal guards. There he entered a boxing competition. The promoter did not recognize the King, but knew that the boxer came from Ayutthaya. He let the King fight against very good fighters from

the town of Wisetchaichan. They were Nai Klan Madtai (killing fists), Nai Yai Madlek (iron fists), and Nai Lek Madnak (hard fists or punches). The Tiger King won all three fights. King Prachao Sua also trained his two sons, Prince Petch and Prince Porn, in MuayThai, sword fighting, and wrestling.

During the early part of the Ayutthaya period the Department of Royal Boxing was founded. One of its responsibilities was to recruit young talented boxers to fight for the King's entertainment. The top boxers were chosen for the Royal Quarries, called *Thani Lir* (chosen guards). They were responsible for the security of the royal palace and the King at all times. These boxers were to become the boxing masters who trained the soldiers and the Princes.

In the later part of the Ayutthaya Period, after the second loss to Burma in B.E. 2310 (1767 CE), there was one boxer of note.

Nai Khanomtom

Nai Khanomtom was a prisoner of war captured by the Burmese when Ayutthaya was sacked for the second time in B.E. 2310 (1767 CE). In B.E. 2317 (1774 CE), the Burmese King, King Angwa, wanted to hold a celebration for the Great Pagoda in Rangoon. Boxing was included in the celebrations. Good Thai boxers were called on to fight with Burmese boxers. On the 17th of March of that year, Nai Khanomtom fought and defeated 10 Burmese boxers in succession with no rest period between fights. It was the first time that MuayThai was used in competition outside of Thailand. For his achievements, Nai Khanomtom was honored as the Father or MuayThai or the Inventor of MuayThai, and the 17th of March is now named MuayThai Day.

MuayThai in the Thonburi Period

The Thonburi period extended from B.E. 2310-2324 (1767-1781 CE). It was a period of reconstruction after the restoration of peace in the Kingdom. MuayThai training was primarily for man-to-man conflict during wars and or military service.

The arrangement of competitive boxing bouts during that period involved the matching of different training camps, usually from remote areas of the country. There is no evidence of rules or regulations, and it is thought that boxers fought without any official points system. So, they would fight until one dropped or gave up, leaving the man standing as the obvious winner.

Bouts took place on open grounds, mostly in temple areas. Boxers wrapped their hands and wrists in thread, wore a head band or *mongkon*, and an amulet or *pa-pra-jiat* usually around their right arm.

MuayThai in Ratanakosin Period

The first era of this period encompasses the rule of King Rama I to King Rama IV (B.E. 2325-2411, 1782-1868 CE). At this time, MuayThai was considered the national fighting art. It was an essential part of every festival.

Eventually, it was decided that rules and regulations were necessary, especially regarding the length of rounds. An intriguing method of timekeeping was then developed. A coconut shell would have a hole punched in it and be floated in a water tank. When the coconut shell sank, a drum signaled the end of the round. There was no limit to the number of rounds, so the boxers fought until there was a clear winner or until one of them gave up.

King Rama I Period

Pra Puttha Yord Fa Chula Loke, The Great (B.E. 2325-2352, 1782-1809 CE)

King Rama I, himself, trained as a boxer from a very early age. He expressed keen interest in, and often watched, boxing matches. In B.E. 2331 (1788 CE), two foreigners, brothers who traveled around the world trading goods, arrived in Bangkok. The younger of the two proved to be quite a good boxer and won prizes from matches around the world quite often. He told Pra Ya Pra Klang that he wanted to fight for prizes against Thai boxers. This request was relayed to King Rama I and, after consulting with Pra Raja Wangboworn, the Director of the Boxing Department, a bet of 50 changs (4,000 Baht) was agreed upon. Pra Raja Wangboworn selected a good boxer named Muen Han to fight the foreigner in a ring set up behind the Temple of the Emerald Buddha at the Grand Palace. It was 20 by 20 meters square and there was a reception area set up nearby. The fight was not to be scored, but to continue until a decisive winner emerged. Before the fight, Muen Han was oiled with herbal ointment, and he wore amulets on his upper arms. He was then carried to the ring on the shoulders of a friend.

When the fight began, it was clear that the foreigner was much heavier, taller, and stronger than Muen Han. When the foreigner got in close he employed wresting tactics to try to break the Thai boxer's neck and collarbone. To counter these tactics, Muen Han tried kicking and using stepping kicks. He tried to control the fight and his footwork was very quick. Eventually, the foreigner began to tire and it seemed he was going to lose. His brother, realizing this, jumped into the ring to help his younger brother. This caused a riot to break out among the spectators. Many foreigners were injured. The two brothers, after recovering from their injuries, left Thailand.

King Rama II Period

King Pra Buddha Lert La Napa-Lai (B.E. 2352-2367, 1809-1824 CE)

While young, this King trained as a boxer at Bang Wa Yai Training Center (Wat Rakangkositaram) with the boxing master, and army general, Somdet Prawanarat (Tong You). At age 16, he learned more about MuayThai from the Boxing Department. He changed the sport's name from its previous name, *Ram Mad Ram Muay, to MuayThai.*

King Rama III Period

King Pra Nangklao (B.E. 2367-2394, 1824-1851 CE)

King Rama III learned MuayThai from the Boxing Department. During his reign, Thai boys loved to fight, and they learned MuayThai and the sword of Khun Ying Moe. Khun Ying Moe is renowned for leading many brave women to defeat the invading soldiers of Prince Anuwong from Vientienne, Laos, who were attacking the city of Korat.

King Rama IV Period

King Chomklao (B.E. 2394-2411, 1851-1868 CE)

When young, King Rama IV loved to dress himself up as a boxer. He also loved sword and pole fighting. Often, he would box and compete in sword and pole fighting during festivals in the grounds of the Temple of the Emerald Buddha. During this time, Thailand saw the growth of western sports and culture. However, MuayThai remained a popular activity and a strong symbol of Thai culture.

King Rama V Period

King Chulachomklao (B.E. 2411-2453, 1868-1910 CE)

King Rama V learned MuayThai from the Boxing Department with boxing master Luang Pola Yotanuyoke. The King loved MuayThai and loved watching boxing matches. From time to time he would order Royal officers to arrange for good boxers to fight for him. Such tournaments were used to recruit men for His Majesty the King's Royal Guards.

King Rama V recognized the value of MuayThai. In order to promote interest in Thai sports, the King encouraged MuayThai tournaments. He also encouraged the promotion of *Muay Luang*, or royal boxing centers to train youngsters. These Muay Luang also organized and controlled MuayThai tournaments. The royal office would also send official invitations to the heads of Muay Luang inviting

their boxers to participate in particular events and festivals. Winners at such events were promoted by His Majesty the King to a position callen 'Muen', or first-rank officer.

In B.E. 2430 (1887 CE), King Rama V established the Department of Education. MuayThai was a subject in the curriculum of the physical education teacher's training school and at Prachufachomktao Royal Military Cadet School. This period is considered the golden age of MuayThai.

King Rama VI Period

King Mongkhut Klao Chao Yu Hua (B.E. 2453-2468, 1910-1925 CE)

During this period, Thailand went to World War I. The Thai army was stationed in France with General Praya Dhepasadin as Commander. He loved MuayThai and he organized a bout to entertain the European servicemen and laymen. They enjoyed the bout very much and thus was born European interest in MuayThai.

In B.E. 2464 (1921 AD), after the war, the first permanent boxing stadium was built on the football ground at Suan Khulab School. It was named the Suan Khulab Boxing Stadium. At first, spectators would sit or stand around the ring.

The ring itself was a square, 26 meters by 26 meters. Boxers wrapped their hands with cotton threads, wore a head band or *mongkon,* and an amulet or *pa-pra-jiat* around their upper arms. They wore shorts with a protective cup and their waists were belted by a long piece of cloth. They wore neither a shirt nor shoes. The referee would wear an old style Thai dress uniform with a royal white shirt and white socks.

One great fight from this period was between Muen Mad Man, aged 50, and Nai Pong Prabsabod, a tall man aged 22 who came from Korat. The younger man fought to avenge the death of his father who was killed in a bout with Muen Mad Man that took place at the funeral of Khun Marupongsiripat. Two minutes into the grudge match, Muen Mad Man was knocked out by Nai Pong. The spectators became very excited and went mad trying to congratulate Nai Pong. It took some time for the situation to calm down.

This kind of scene was clearly a problem and a committee was set up to solve it. Finally, it was decided that the ring should be raised to a height of four feet above the ground, be covered with grass mats tied together, and surrounded by a 1 inch think rope. There was to be a space for each boxer to enter the ring near its corner. The referee began wearing a full scouting uniform and there was now a time keeper with two watches. A drum was used as the round signal and a match was established at 11 rounds of three minutes each. Boxers were to break when the referee so ordered, and it was now forbidden to bite one's opponent or to attack

him while he is falling. Boxers had to go to a neutral corner when their opponent fell down. Music for the fights was played by the orchestra of Muen Samak Siangprachit.

King Rama VII Period

King Pok Klaochao Yu Hua (B.E. 2468-2477, 1925-1934 CE)

General Dhepasadin built a boxing stadium called Lak Muang at Tachang (near the present day National Theatre). The ring rope was thicker and tighter and without a space to protect the boxers. Bouts were organized regularly.

In B.E. 2472 (1929 CE) governmental orders required all boxers to wear boxing gloves. Boxing gloves were introduced to Thailand by a Philippine boxer who came to Thailand for an international boxing match. Prior to the introduction of boxing gloves there was a tragic and fatal accident when Nai Pae Liangprasert from Ta Sao, Uttaradit province, killed Nai Jia Kakamen in a boxing match which was fought in the Kad-Chuck style where boxers' hands were wrapped in cotton strips.

In November B.E. 2472 (1929 CE) Chao Khun Katatorabodee first organized a boxing bout along with other festivities at a fun park in Lumpini Park. He chose only good boxers to fight every Saturday. An educated and worldly man, he built an international standard boxing ring with three ropes and a canvas floor. There were red and blue corners, two judges, and a referee in the ring. It was here that a bell was first used as the round signal.

To celebrate on New Year's Eve of that year, a match was scheduled between Samarn Dilokwilas and Det Poopinyae, accompanied by a special bout between Nai Air Muangdee and Nai Suwan Niwasawat. Nai Air Muangdee was the first boxer to use a metal protective cup. It has since been in general use.

King Rama VIII Period

King Ananddhamahidol (B.E. 2477-2489, 1934-1946 CE)

Between B.E. 2478-2484 (1935-1941 CE), a rich and well-known man built a boxing stadium on Chao Chate's ground. It was called Suan Chao Chate Boxing Stadium. At present it is the Department of Reserved Officers Training Corps.

The stadium was run by military personnel and it did very good business. Some of the income was donated to support military activities. After several years, the Second World War broke out. At that time the boxing stadium was closed. Japanese troops arrived in Thailand on December 8 B.E. 2484 (1941 CE).

From B.E. 2485-2487 (1942-1944 CE), while the war was still going on, boxing bouts were organized in movie theaters during the daytime. There were boxing stadiums at Patanakarn, Ta Prachan, and Wongwian Yai where the public could be entertained.

On the 23rd of December, B.E. 2488 (1945 CE), Ratchadamnern boxing Stadium was opened officially. Mr. Pramote Puengsoonthorn was its chairman and Praya Chindharak was its administrator. The promoter was Mr. Chit Ampolsin (Kru Chit). Bouts were organized every Sunday from 4 to 7 p.m. The rules were those of the Department of Physical Education. Bouts were five three-minute rounds in length, with two minutes rest between rounds. The boxers were weighed by stone. Two years later, weight was measured in kilograms, and in B.E. 2491 (1948 CE) pounds were adopted as the measure of a boxer's weight so as to be in accord with international standards. Divisions were assigned by weight, for example, not over 112 pounds. International names were given for each weight group, such as flyweight, and bantamweight. Matches were arranged to select a champion for each class, following the international style. Many additions have been made to the regulations of Muay Thai. It is forbidden now to hit the private parts since this technique has become quite infamous as a form of attack and is considered debasing for the fine art of Thai boxing.

Muay Thai remains a national art form. If all parties concerned help to uplift and conserve this form of martial arts, and pass it onto following generations, it will remain a valuable possession of the Thai nation.

Muay Thai Traditions and Rituals

Thai Musical Instruments for Boxing

Muay Thai is still developing, but what remains unchanged is the use of the pipe and the drums as musical accompaniments for the matches, and is considered a unique characteristic of Muay Thai.

For dancing one may use a record player, but for thai boxing it is imperative to have live music. For the prefight rituals and during the fight itself the tempo of music is increased to encourage the fighters to put forth their best efforts. There are three Thai musical instruments for boxing.



Traditional Thai instruments used during and before the fights are the Pi, the Ching and the Glawng Khaek.

The Pi



The Pi Chawa or Java Pipe, it is believed, owes its origin to India where the Javanese secured their model. It appears that the instrument was used in both

Royal and Army processions and in accompanying the traditional Thai fencing bouts. The stirring sound which it makes is somewhat like the Chanta on Scotch Bag Pipes.
The Pi Chawa is made in two sections; a cylindrical body 10 3/4 " in length and a bell or horn in 5 1/2 "long.It is made of hardwood or ivory or both. Along the body are seven finger holes. Four pieces of reed in double pairs are tied to a small metal tube. The end of the tube is inserted into the body of the instrument and wrapped with thread to make the connection sung. At rhis end of the tube there is also a small round convex piece of metal or coconut shell to support the performer's lips.

The Ching



The Ching which is a percussion instrument of the cymbal type comes in pairs and is made of a thick metal shaped like a tea-cup or hollow cone. The Ching is played by hitting the two pieces together. Each one measures about 6-7 cm, 2 1/2"-2 3/4 : in diameter.

At the apex of each there is a small hole through which a cord is passed. A knot at each end of the cord fits inside the apex of the cymbal and prevents the cord from slipping through. The cord fastens the two cymbals together and holds them in playing positions. The function of the Ching is to keep time and to beat out the rhythm.

The name Ching is onomatopoetic, coming from the sound made when the two edges of the cymbal are struck together and the sound is allowed to persist. It is a melodious and chiming sound. When the two cymbals are struck together and then held together, it is produces a dull clapping sound.

The Glawng Khaek



The Glawng Khaek has a long cylindrical body which is made of hardwood and is 58 cm. (23") in length. The heads are of unequal size, the larger being 20 cm. (8") in diameter called Na rui (literally "loose") and the smaller 18 cm. (7") in diameter called Na tan ("outer head"). The two heads are made of calfskin or goatskin. Originally the two heads were tied down with cane or rattan which was split in half and tied apart, but now owing to the difficulty obtaining good rattan and cane, leather tongs are usually used. The drums are used in pairs and are of different pitches. The higher toned drum is referred to as tua pu (male) and the lower toned drum as tua mia (female).

They are played with the palms and the fingers of the hands and both drumheads are used. There is one player for each drum. A complex rhythmic line is created by the inter-mingling and alternating of the sounds of the two drums.

Beginner Initiation Ritual

Thai boxers are prone to believe in magic spells, and the occult in the believe that such ploys could stop the opponent who would be too puzzled to fight. Fighters are known to have gone as far as to recite spells in graveyards particularly those reputed to be haunted, so as to facilitate meditation, strength, courage and increase readiness to face a man.

In general, students of Thai boxing are usually initiated into a camp via an initiation ceremony. The chosen day is usually Thursday, *(Thursday is considered the day of the god of arts and skills)*. The student would bring flowers, incense sticks, candles, towels and a water container to the teachers house. He would also bring with him 6 twenty-five Satang coins and 6 pieces of white cotton cloth. Depending on the amount of students who are to be initiated, a small feast is prepared, with pork, duck, and chicken with other foods and fruits.

The teacher would pick up either a glove or the sacred cotton laurel and raise it above his head, then the students to be initiated would bow to the teacher three times and put out his arm to be held by the teacher while holding the glove or laurel. Both the teacher and the student should be holding the article while the teacher begins to incite the blessing of knowledge;

"Buddhang Prasit Dhammang Prasit Sangkang Prasit, Narayana is Chao Prasit Pawantute" *(Meaning the one who confers knowledge).*

When the teacher releases the hands of the student, then holds the article above his head to pay respect to Rama, where he bows three times, he then faces the teacher and bows three more times towards him. The teacher then makes the following blessing;

"Siddhi Kijang, Siddhi Kammang, Siddhi Techo, Chaiyo Nijang, Chaiya Siddhi Pawantute"

If there is pork or duck etc., then the teacher will take a knife and slice a piece offering this to the student, while reciting "*This object is given by Narayana to all his pupils so that they could be powerful and enjoy lasting happiness"*. The student makes another sign of respect and eats the piece of meat. There is always a large container of holy water and a statute of Buddha, which is placed in the middle to bear witness to the ceremony. Holy water is sprinkled on the student and the teacher would offer the student the wearing of the holy cotton laurel, which is governed with the following spell;

Om Sri Siddhi Deja Chana Satru Na, Ma, Pa, Ta *You see me. Your mind should be gloomy, worried, without sense Namo Buddhaya makes you captivated, believing that I am Ong Promma Chaiya Siddhi Pawantume".*

One of the spells used by King Naresuan during his march against the Burmese, is often used in this ceremony; **"Pra Chao 5 Pra Ong"** *(Five Gods)* Namo Buddhaya;

Na Yan Bot Songkram *(**Na** the region of the war),* **Ma Tid tam Satru** *(**Ma** follow the enemy)* **Bud Tor Su Pai Rin**, *(**Bud** fight the foes)* **Cha Sin Pol Krai** *(**Dha** conquer all forces)* **Ya Chok Chai Chana** *(**Ya** glorious victory).*

When fighting at close quarters King Naresuan used the following spell in engaging the enemy in battle.

Na Dej Rukran *(**Na**, might invades),* **Ma Tao Harn Fan Fad** *(**Ma,** courage in striking),* **Pa Pikat Home Huek** *(**Pa**, destroy without fear),* **Ta Prab Suek Toi Tod** *(**Ta,** repel the enemy)."*

Pre-fight Ritual

When fighters enter the ring, they traditionally are seen wearing a Mongkon on their heads, and Pong Malai around their necks.



Mongkon

The Mongkon (or Mangala) is the traditional head band which is always worn by Muay Thai fighters . It is usually made from a special cotton yarn, which has been carefully bound together in a special way. This item is used to represent the gym that you are fighting out of. It is essentially a crown. Fighters never own the Mongkon themselves, it is gym property. Also, fighters are not to touch the Mongkon. It is placed on their heads and removed by their Kru or trainer. It serves to remind the fighter that he is in the ring representing his gym or camp, not himself. In the past, each gym had a distinct Mongkon, and one could identify what gym a fighter was from by the Mongkon worn.

Pong Malai are the floral wreaths worn around a fighter's neck when he enters the ring. Pong Malai literally translates to "Group of Flowers". It is almost identical in purpose to a Hawaiian Lei. Pong Malai are given to a fighter by friends and fans as a good luck gesture. Pong Malai are also commonplace in Thai culture outside of the boxing ring. Again, much like a Hawaiian Lei.

When the fighter steps into the ring, they always go over the top rope. They *NEVER* duck under or between the ropes to enter or exit the ring. This is a symbolic gesture that is closely related to Thai culture. In Thai culture, a person's head is considered to be the most important part of the body, practically a holy object. The feet, by contrast, are considered lowly and dirty. A fighter should *ALWAYS* enter the ring over the top rope so as not to allow his head to go beneath anything.

When the fighter is in the ring, he goes to the center to bow to each of the four sides of the ring, paying his respects to the audience who has paid to see him fight.

The fighter then returns to his corner and if he is wearing a robe, his trainer removes it for him to begin the real pre-fight ceremony.

Beginning in his own corner, the fighter places his right hand atop the uppermost ring rope and walks counter-clockwise around the ring, symbolically "Sealing the Ring". The act of sealing the ring represents a statement to your opponent: "It's just you and me now." This act represents you sealing out the crowd, your trainers, the judges, and everyone from this match. It's just you and me buddy! Mano a mano.

Upon completion of sealing the ring, the fighter then positions himself in the center of the ring and kneels facing the direction of his home town, or his gym/camp. He performs three bows, touching his forehead to the floor. This is called the Wai Kru (bow to the teacher Wai means bow, Kru means teacher.). These three bows can take on a different significance with each fighter, but in our gym, we think of them as paying respect to your teacher and gym, your family, and finally to your deity.

The fighter then begins an elaborate dance-like ritual called the Ram Muay. The fighter goes through many complex motions, which often imitate animals or professions. In the SuriyaSak Ram Muay, we go through motions imitating a swallow, a hunter, a soldier, and an executioner.

The Ram Muay originated back in the days before there were rings. Initially, these motions were just the fighter warming up, stretching, and testing the ground of the predetermined fighting area. Over time, these transformed into the elaborate rituals that they are today.

The Ram Muay still serves a practical purpose in fight preparation besides the cultural "ritual". The motions are designed so that they stretch out the major muscle groups of the body. The Ram Muay is also used as a fighters "personal time", allowing him a minute or two right before the match to collect his thoughts and focus on the match.

Once the Ram Muay is completed, the fighter/s bow towards their opponent's corner to pay respect to their opponent and his gym, and they return to their own corners for final blessings by their coach/Kru/trainer. The Kru then removes the Mongkon from the fighter's head and the Pong Malai from around his neck and hangs them on the ring post.



Paprachiat

Fighters also commonly wear a cord around their bicep called the Kruang Ruang (armband) or Paprachiat (Good Luck Charm). These are usually given to the

fighter as good luck charms by close family or by monks as talismans to ward off harm. These armbands are worn throughout the entire fight.

The practice of wearing Mongkons and Kruang Ruang/Paprachiats is believed to have originated during Thai medieval ages when the Thai's often found themselves at war. Soldiers commonly wore headbands and armbands made from material that had special meaning to them, such as the hem of a parents Pakima (a skirt-like outfit worn by both men and women) or even strands of a loved ones hair wrapped in cloth. Sometimes little religious artifacts were wrapped up and worn, such as little Buddha figurines.

Anyway, the above traditions and rituals are the most common practices associated with Thai boxing. Though all of these traditions and rituals have been influenced by Thai religion (Buddhism, Hinduism, and Islam), they are not religious in nature. These rituals and traditions transcend a Thai's religious beliefs, as they are part of the greater culture that is Thailand.

Wai Kru

Wai Kru is a demonstration of the pupilrs respect and gratitude to his teacher in submission to the teaching training. Wai Kru is traditionally practiced by Thais of various professions and arts, e.g., dancers, sword fighters, musicians, as well as academic students, and of course Muay Thai boxers are no exception. "Wai" means to pay respect by putting both hands together in front of the chest. The demonstration of Wai Kru does not only imply paying respect to the present teacher, but also includes homage to all the teachers of the discipline.

Wai Kru ceremonies are preferable held on Thursday, which is believed to be the teachersrs day. On that day, pupils present certain offerings, usually flowers, money, cloth, etc., to the person who has accepted them as his students. The pupils make a vow that they will study seriously and patiently, respect him and behave fairly to their fellow students and will use the knowledge gained properly.

Wai Kru is called Kheun Kru (the initial ceremony of paying respect to the teacher). Subsequently. they will pay respect to their teachers ceremonially each year, which is called "Yohk Kru" But whenever the pupils intend to use the knowledge taught to them. they will always start by paying respect to their teacher; this action is called Wai Kru or Bucha Kru (to pay respect to a teacher).

In Muay Thai, the boxer will always preface the fight with Wai Kru and this tradition is still practiced nowadays. This ceremony is usually performed to rousing Thai music from pipes and drums, and with the initial Ram Muau (the boxing movement). The Wai Kru and Ram Muay are useful, since the boxer gains encouragement from paying homage to his teachers and feels that he is not on his own: he has his teacher and the other teachers of the discipline to support him. The Wai Kru process will also give him time to concentrate and revise what he has learned, as well as display the nature of his weapons and the high degree of his skill. The steps, movement and use of his weapons are designed to warm up the bodyrs muscles, survey the field of play, and conceal the contestantrs style of fighting

Hong Hern




After being in sitting manner until standing up in Dhepnimitra manner and then turn to the right.

Step 1: raise the right foot and straight it backward. Standing on your left foot. Bend your body to the front. Start to perform the dance by sprawling your arms, kneel down while turning the face side of your palms down.

Step 2: kneel up and bend up the wrist to raise up the fingers.

Step 3: lay your right foot on the floor then straight your left foot backward, continue to perform the dance alike the flying bird. The movement of body, arm and palm must correspond with the music.

Step 4: lay down your left foot then "Yang Sam Khum" (walk powerfully in three step) to change the direction. By turning you around to the "left direction" then step out your left foot, bend your body down to " wai " the "Pra-Bhrama-tis" (the direction of Bhrama) at the left side just one time. Repeat to perform the " Hong-Hern" dancing styles by starting the first step to the third step again but in the fourth step you must turn to the backside "Wai Bhrama" and then repeat to perform the dance. The last time turn to the front side. (which is the original direction while you sit in the "Dhep Pha-nom" form) And then "Wai-Bhrama" perform the dance called "Hong-Hern" and "Bhrama Si Na" then you play "Yang Sam Khum" and bend your body down to salute your counterpart. It is the finish of the "Wai Kru" and the dance called **"Hong-Hern"**

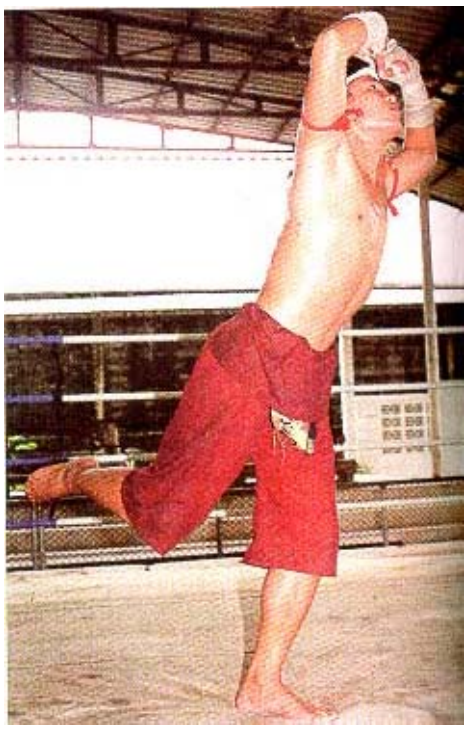
Yoong Fon Hang



To perform "Yoong-Fon-Hang" style, you must start from "Wai Kru" from the sit form called "Dhep Panom" to the stand form called "Dhep Nimitra" respectively.

Step 1: turn your body to right side, Wai Pra Bhrama for one time.

Step 2: step out your left foot forward. Raise up your right foot then straighten it backward bend down your body forward simultaneously. Put the hands together in salute at the chest level.



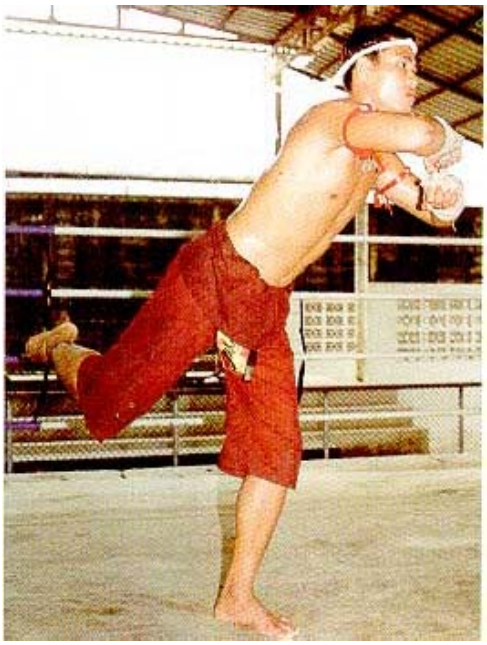
Step 3: turn the face side of your palm upward and slowly move your arms go through the armpits to the backside of your body until your arms are straight. All of tip fingers are closed together.

Step 4: move your hands out to the side of the body alike straighten your arms. Then move it round to come gathering at your face. Lift your chest and your face up while your hands were put to touch your head, while your right legs still stretch backward.

Step 5: hold down your right foot to stand straightly. Raise up your left foot then straighten it backward. Stand on your right foot and then repeat the step 1- 4 (it's just switch the right side to be the left side). Repeat to perform the dance for all 4 directions. Then get back to the corner with "Kow Yang" and bend down your body to salute your counterpart.

Yoong Ram Pan





To perform the **"Yoong Ram Pan"** style.

Starts with "Wai Kru" from "Dhep Panom" form and other form respectively until raise to stand up in the "Dhep Nimitra" form.

Step 1: turn around your body to the front direction "Wai Pra Bhrama" one time.

Step 2: step out your left foot forward. Raise your right foot and straighten it backward bend down your body to the frontward simultaneously. Which your hand clasping at the chest level.

Step 3: turn the face side of your palm upward and slowly move your arms backward through the armpit to the backside of your body until your arms are straight, move your hands out to the side of the body alike straighten your arms and move it round to come gather at your face. Repeat this way three times.

Step 4: move your right legs perpendicular to the floor. Raise the right foot up.

Step 5: raise your left foot and straighten it backward, repeat the step 1-4 and then perform the dance the same way in every direction. Then go back to your corner with "Kow yang" manner, bend down your body to salute your counterpart.

Sod Soi Mala



To perform the **"Sod Soi Ma-La"** style, starting with "Wai Kru" in sitting "Thep - Panom " until standing up in " Dhep-Nimitra".

Step 1: turn round your body to the right direction. Perform "Wai Phra Brahma" one time.

Step 2: step out your left foot forward. Raise your right leg and straighten it backward, lift it to the same level of your chin. Bend your left arm perpendicular to the floor. Stretch the tip of your fist up.

Step 3: insert left fist up inside of the right arm and beyond it up until right elbow parallel to the level of your chin.

Step 4: repeat the third step but change the right arm to be the left arm instead.

Step 5: repeat the steps 2-4 but change to stand by your right foot instead.

Step 6: repeat the dance for every direction. And then "Kow Yang" and bend down to salute the counterpart and go the your corner.

The King Rama Pheang Sorn .



To perform the **"Phra Rama Plang Sorn"** style.

Phra Rama Phlang Sorn style generally perform the dance just one direction. It's the direction of the counterpart.

Step 1: turn round your body to the right direction. Wai Phra Brahma one time.

Step 2: step your left foot frontward raise your arms alike you catch an arrow rod in your left hand.



Step 3: move your right hand to the backside alike you pick an arrow from your neck to the rod. Then pull the tendon backward 2-3 times but act alike not release the arrow repeat this for 2 time but in the third time you perform alike you lift the rod up high at the level of your ears. Stand still look straight at your target then release the arrow.

Step 4: while your release your arrow lay down your right foot on the floor and raise your left foot up frontward simultaneously. After that raise your hand at above the face. Act alike you are looking at the arrow you released. And waiting to see the result. If you are disappointed at the result cause from the mistargeted shot. You express by shaking your head right and left. if you are pleased with the result then you smile and nod your head up and down to show your appreciation.

Step 5: you say the prayer "Sake Ka-Tha" such as "Na Jung Ngung" three times. And then stamp down the floor three times.

Step 6: "Yang Sam Khum" to your corner then bend your body down to salute the counterpart.

Payak Dom Kwang

To perform the **"Payak Dom Kwang"** style.

Start with Wai Kru from the Dhep Phanom form until stand up with the Dhep Nimitra form.

Step 1: turn round your body to the right direction to wai "Phra Brahma : the right direction" for one time.

Step 2: from the Kow Yang, while the left foot is front, bend your body down frontward tighten the fist, raise your elbow to block the front side and instantly turn around to look at the backside which is look at the counterpart , the right arms and right foot are behind. Nod your head up and down to the counterpart one or two times

Step 3: repeat step 2 but switch the use the right foot front instead. And then repeat the step 2 and 4, which turn to perform until complete all 4 directions. Then go back to your corner with "Kow Yang" and bend body down to salute the counterpart. The "**Payak Dom Kwang**" and " **Kwang Leow Lung**" perform similar style.

Sue Lak Hang

The "Sua Lak Hang" style. It has own way both sitting version and standing version. Start with "Wai Kuru" from the "Dhep Pha-nom", "Tha-Vai Bung-Kom", " Pha-Thom" and " Bhrama" form respectively in the same way with others.



Sitting version :

Step 1: while sitting in the "Bhrama" form which the left foot perpendicular to the floor. Raise the tip of your hand and wave your arm up and down for all time. Then stretch your arm out wave it up and down. Shake your head to the counterpart. In the same time move up and down harmoniously. Your weight is focus on the left foot and move your right foot help to keep the balance. And move your body along the rhythm.



Step 2: move your body backward to take your weight focusing on your left foot. Your right foot still stretch forward. Move both of your hands up and down in the same way as step 1: you probably change to use your right foot instead.



Standing Version

Stand up from the sitting form of the "Sua Lak Hang" dancing style.

Step 1: stand up, keep in balance with your right foot, bend your left foot backward. Raise up the tip of your foot and bend your body frontward, raise both of your hands perpendicular to the floor. Wave your hand up and down similar to the sitting version, which is move the whole arms simultaneously. Wobble Body, tip of foot, face alike to mock the counterpart.



SOW NOY PRA PANG

To perform the **"Sow Noy Pra Pang"** style.

The first direction (front direction)

The boxer start at sitting in the "Dhep Pha-nom" form and bend down to prostrate 'Pra Ratanatrai three times. Clasp and put your hands at the chest. Say a Pali verse "Na Pidta MoMaiHen Bhuddha Pidta ThaPidhoo Ya" 3 times. Realize the gratefulness of Buddha, Dhamma and Buddhist monk, the gratefulness of mother, father, masters start to 'Tha-wai-Bung-Kom' for the first round from the clasp at the chest level form.

Step 1: bend your body forward simultaneously stretch your arms forward until the tip of your fingers touch the floor. Use both of your thumbs to insert and combine preventing separation from each other. wai "Phra Mae Dharanee"

Step 2: perform alike you use your hand to pick some " Mae Dharanee" up to the chest. Then be in the "Dhep Phanom" form.

Step 3: perform "Wai" by raising your hand up to touch the face as the "Tha Wai Bung Kom" form. Bend your elbow, turn up your face up move your body backward. Keep your two thumbs touching your forehead. Stretch up your index finger and bend your body backward a bit. Then let your hands down at the chest level.

The second "Tha Wai Bung Kom",

Step 1: bend your body forward a bit. Let your face side of your palm outward. Stretch the tip of fingers out. Bend your body lower simultaneously slowly move round your hand out backward. Then move it back through your elbows.

Step 2: then move your hands out of your body at each of both side. Slowly move your hands round to meet each other at the front side.

Step 3: let the face of your palms downward. To pick up "Phra Mae Dharanee" by move round your palms frontward just one time. Then turn the face of the palms up and lay them on the floor.

Step 4: move your palms scoop "Phra Mae Dharanee" into your chest to be the " Phanom Meo Samer Og"

Step 5: raise up hands up to "Wai" then let your hands down to PhaNom at the chest level. Perform the "Tha Wai Bung Kom" for the third time by start from Phanom Meo at the chest level, repeat the same step with the Tha Wai Bung Kom at the second time.

Start to perform the boxing dance. From the sitting put the hand together in the chest level to be the ' Pa-thom' and Brahma form'

Step 1: raise your body up a bit from the tip of your foots. Step out the right foot frontward. Bend your right knee perpendicular to the floor. Sit on the left heel. Right hand lay on the right knee, tighten your hand lay downward. Bend left elbow raise the left hand put it at the chest level

Step 2: from the 'Pa-Thom', bend your body frontward. Your weight focus on right foot. Kneel your left knee down. Stretch left legs straight backward. Bend your foot up above the floor. Hit the fist frontward, eyes look straight on.

Step 3: hit the fist backward simultaneously step back to sit on the left heel, stretch the right foot ahead raise up the tip of the foot.

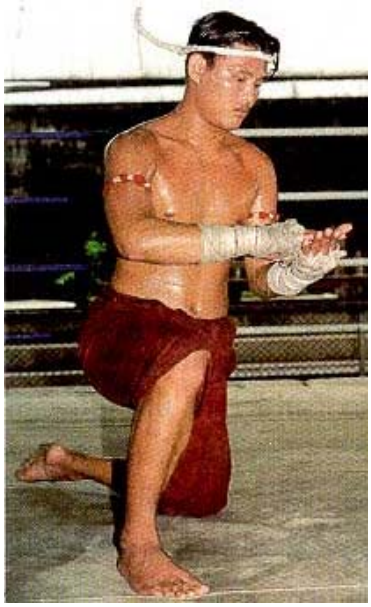
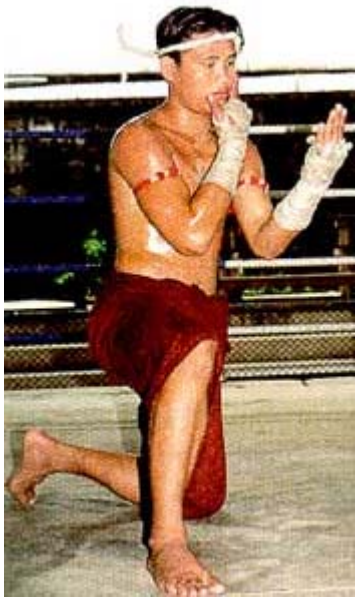
Step 4: spin your left fist out of the body raise it up high above the right side of the head. (similar to the 'Bung A-Bai Berk Far' form). The right arms is on the same level as the chest. Right elbow still lay on the right legs.

Step 5: bend your body forward and then backward. Repeat this step 2 times.

Step 6: while bend your body frontward for the third time, but not bend body back yet. Raise your right heel up from the floor a bit. (as spring)

Step 7: focus your weight on the right knee, right arm lay on the right knee. Kneel left knee on the floor. Raise left foot which is behind up. Raise up the tip of the left foot. (bend up the tip of the foot). Raise the left hand above the head, look at high level, turn the head left and right then turn to look straight on.

The first round of 'Chak Pang Pad Nah',


Step 1: raise body up from sitting on the left heel. Bend your body forward. Raise your tip of left foot up from the floor. Bend the tip of the left foot. Set down your left hand lower than right knee a bit alike to scoop up the ' Phra Mae Dharanee' in the left hands.

Step 2: set the right hand down from the knee. Perform alike batching up the powder that is 'Phra Mae Dharanee' into the left hand. Repeat this step for 3 times.

Step 3: perform alike bringing powder from the left hand to cover the face at the upper part of the face at left cheek and right cheek. Repeat this step 3 times.

Step 4: raise up your left hand and stretch palm up turn the palm to the face perform alike it's a mirror and look into the mirror. The right hand is at the same level of the chin to be 'Tha Khunpan Song Kra-jok' (Khunpan look into the mirror)

Step 5: raise up your right hand over the head and perform alike to comb your hair 3 times, then perform alike roll the bun by using the right hand roll the hair around from right to left 3 rounds. Perform the roll as 'Tak-si-na-vatra'. Your left hand perform alike press the hair down.

Step 6: right hand press the bun up above the head 3 times. This form was called 'Mae Phra Dharanee Beeb Muay Phom'. Repeat this step 3 times.

Step 7: put your left foot on the floor simultaneously bend your body back to sit on the left heel. Left hand push back the hair up over the head. Right hand press or smooth the hair down to the right knee. The lower part of the arm lay on the knee. Raise up the tip of the right foot perform alike pressing the bun or smooth and lift it high. Repeat this step 3 times. The second direction (backward direction),

Step 8: you must repeat it three times, before complete the round 3, you must raise up your left elbow high. Raise your body up by stand on your tip of left foot, use it as a fulcrum point to turn around your body. Then lift your left knee up (turn around by twist your left knee as fulcrum) and move your right knee by twist it along the left knee.

Step 9: kneel your knee down on the floor simultaneously use left hand to lift up your bun over the head, right hand press or pull the bun from the upper part to the lower part of your head and go further to the right calf. Look along the left hand while it's moving up.

Step 10: while your right knee sit on the floor. Lift up the right foot and bend up the tip of the right foot along your body. Now your left hand perform 'Rum Bung Nah' high above the face,

Step 11: bend your body back to sit on your right heel, set down the lower part of your arm to lay on the left knee. Slowly swirl your right hand from the frontward to the backward one round. Slowly 'rum' from lower to higher level, from the beside to the front side. This form is called 'rum soong' since you must turn the palm side to the front side and raise your right hand up high above your head. And twist your palm toward the front side alike 'rum nar' but it must be higher than your head.

The third direction (the left side direction),

Chuk Pang Pud Nar for the third time. (perform the same as the first time)

Step 1: turn round your body to the right hand. Twist your body to the right side and kneel down your left knee. Raise up your right knee high and put your right foot beyond the left knee. Raise the tip of the right foot up. Lay your right arm on the right knee. Raise up your left hand above the head. Perform the dance called 'Rum Nar Soong Berk A-Roon' or 'Bung A-bai Berk Far Fiuk Fiunt Jai Muang' raise your left hand up high above your head. And your eyes look anything high. Turn your head left and right then straight on.

Step 2: let your left hand down. Use the right hand preparing to 'Chuk Pang Phad Nah' for the second time. Scoop 'Mae Phra Dharanee' into hands three times. Repeat the same step as the first round of 'Chuk Pang Phad Nah',

The fourth direction. (the right direction),

When finish the second time of "Chuk Pang Phad Nah" your face is now turn to the right direction. That means the direction you perform the first time "Chuk Pang Phad Nar" is the front direction. Which you must turn around to the back direction continue to dance until completing the first round of "Chuk Pang Phad Nar". The second round "Chuk Pang Phad Nar" will turn to the left direction. When you press

the bun and turn round to the backside the same as the first round "Chuk pang Phad Nar", you will turn to the right direction

Step 1: Then bend you body backward to sit on the right heel. Which your left knee stretch up the tip of your left foot raised high. Your left arm lay on your left knee. Knee your right knee down on the floor. Raise right hand above head. Lift the face up and your eyes watch something high above. Sit with your right heel.

Step 2: stand up let your hands down along your body. Now your left foot lay beyond your right foot. The right foot lay skew behind.

Step 3: step out your right foot to lay beyond the left foot. Then turn left which is turn your face to the front direction. Then go back to your corner by "Kow yang" or " step backward with the " yang Sam Khum" or "Yang Suk Ka-same " then bend down your body to salute the counterpart one time. Then it's the completion of the dancing performance

Muay Thai Terminology

Below you will find common words used during training and or within the environment of the Thai culture. Please note that the transition from Thai to English often changes depending on pronunciation.

Common Phrases.

Hello	**Sa wadee**
Goodbye	**La kon**
Good morning	**Aroon sa wadee**
Good evening	**Sayan sa wadee**
Good night	**Ra tree sa wadee**
My name is	**Chan shue**
Thanks, very much	**Khob chai mark**
You are welcome	**Khob ton rub tharn**
You are welcome	**Tharn sa bi dee rhuee**
I speak English	**Chan pood dai tae pasa Anglish**
I can't speak Thai	**Chan ma chark saha rat**
Please speak more slowly	**Prode pood hai sah kwa nee**
I don't understand	**Chan mai khao chai**
Can you help me	**Shuay chan noi doi ma**
I am from the U.S.	**Chan ma chark saha rat**
How do you say	**Tharn wa yarng rai?**
What time is it	**We la tao rai**

Gym, Studio environment

Boxing teacher	**Kru Muay**
Teacher accepts new student	**Khuen Kroo**
Respect to teacher	**Wai Kru**
Promote	**Jad**
Anklet	**Aenken**
Block	**Bat**
To kick	**Dtae**
To hit	**Dtee**
Throw	**Ting**
To box / boxing	**Dtoi**
Shadow boxing	**Dtoi Lom**
To thrash	**Faad**
To duck	**Lop**
To dodge/evade	**Pang nga**
Left/to left	**Saai**
Right/to right	**Kwaa**
Camp	**Kai**
Boxing Camp	**Kai Muay**
Boxing Stadium	**Sanam Muay**
Professional boxing	**Muay acheep**
Novice bout	**Gawn welaa**
International boxing	**Muay sakon**
Main bout	**Koo ek**
Ring ropes	**Sangwien**
Weight category	**Run**
Rating	**Andap**
Jump	**Kradot**
Referee	**Gamagan**
Break (referee)	**Yaek**
Judging	**Gaan Dadsin**
To judge/decide	**Dadsin**
Champion	**Champ**
Boxer	**Nak Muay**

Fight	**Chok**
Box up	**Mud Soei**
Red corner	**Faidaeng**
Blue corner	**Fainamnerng**
Boxer's shorts	**Gangkeng Muay**
Gloves	**Nuam**
Fight music	**Dontree Muay**
Groin guard	**Grajaab**
Weight	**Namnak**
Punching	**Garsawb**
Ring of Charms	**Kruang ruang**
Ceremonial headband	**Mongkon**
Ring	**Weh tee**

Upper Body Techniques

Swing	**Sawing**
Block	**Bat**
To hit	**Dtee**
Jab	**Yaeb**
To punch	**Dtee mat**
Hook punch	**Hook**
Straight punch	**Mat drong**
Swing punch.	**Mud Wieng**
Uppercut	**Mat at**
Elbow	**Sawk or Sok**
Jab Elbow	**Sawk Tad**
Levering Elbow	**Sawk Hud**
Smashing Downward Elbow	**Sawk Tong**
Diagonal Elbow	**Sawk Chieng**
Chopping Elbow	**Sawk Sob**
Double Elbow	**Sawk ku**
Reverse Elbow	**Sawk Klab**
To Elbow	**Dtee Sawk**

Lower Body Techniques

Turning kick	**Chaoraked faad**
Knee kick	**Dtae kao**
Kick with foot	**Dtae tao**
Roundhouse	**Dtae wiang**
Over arm knee kick	**Kao kong**
Jumping knee kick	**Kao lov**
Frontal knee kick	**Kao drong**
Jumping kick	**Kradot dtae**
Push with sole foot	**Teep**
Foot thrust to rear	**Teep dan lang**
Heel push	**Teep dueh son**
Forward foot push	**Teep drong**
Stop kick	**Neb**
Knee	**Kao**
straight knee	**Kao tone**
Jumping knee	**Kao dode**
Small knee to the leg	**Kao Noi**
Fast or rabbit knee to legs	**Kao Kratai**
Farewell knee	**Kao La**
Flying knee	**Kao Loi**
Lower knee	**Kao Lod**

Basic Body Anatomy (Also Main Targets)

Head	Hua
Top of the head	Grammon srisa
Forehead	Na paag
Temples	Kamab
Jawbone	Kagangai
Chin	Look kang
Adam's apple	Look gradueak
Eyes	Dtaa
Nose	Jamook
Mouth	Baak
Neck area	Taitoi
Floating rib	Chaikrong
Heart	Huajai
Region under the heart	Daihauchai
Solar plexus	Limpee
Stomach	Tong
Lower stomach	Tong noi
Kidneys	Dtai
Fist	Mat
Elbow	Sawk or sok
Leg	Kaa
Knees	Kao
Shin	Na kaeng
Foot	Tae
Instep	Lang tao
Knee	Kao

Basic Numbers 1 Thru 10

One	**Nueng**
Two	**Sorng**
Three	**Sarm**
Four	**See**
Five	**Ha**
Six	**Hok**
Seven	**Ched**
Eight	**Paed**
Nine	**Kao**
Ten	**Sib**

CHERNG MUAY

Cherng Muay means methods of the usage of fists, feet, knees and elbows (in Muay Thai art) as the skills of attack defense. Cherng Muay are divided into four methods (4 Cherng);

Cherng Mad 15 Cherng

Cherng Sok 24 Cherng

Cherng Khao 11 Cherng

Cherng Thao 15 Cherng

MAD 15 Cherng

KA JIG KHAI

The boxer throws the straight left or the swing left first to the chin, nose, or the eyes of the opponent. Then hurry to attack with another trick. This trick used for attack, defense, or escape.
To protect: the straight fist: Throws the right punch, if to protect the swing fist. Moves the right arm to right side.
To counter: throws the right knee to the left rib of the opponent.



PRAPAI LOM SINGKORN



Straight fist and follow with another trick.

The boxer throws the straight right punch and twists the body by that punch, stepping the right foot forwards (the boxer must consider about the distance); the target is the chin or the heart of the opponent. This trick used for attack, defense or escape (if for attack use both left and the right alternately)
To protect: brushes it with the fist or the arm which in the front,
If the boxer is a right handed, fighter use the left fist or the left arm, to wipe the punch out to the left side.
To counter: throws the tiptoe to the opponent's abdomen to prevent the punch, if the boxer is a left handed fighter do opposite.

- The straight punch, also known as 'Phaprai Lom Singkhon,' is one of the heaviest punches in all of Muay Thai. It can be used in attack and defense. If used properly, it can stop your opponent right in his tracks. However, if used at the wrong moment it may put a boxer in a difficult situation because if the punch misses the target the boxer will have wasted a lot of energy and will be left exposed to a counter attack.
- The strength of this punch comes from moving the foot forward and from the transfer of force from the leg to the moving body and finally to the fist. To further enhance the power in this punch the boxer must twist his hips, waist, and shoulder while punching. The result is a very powerful blow that draws upon (a) the boxer's weight, (b) the muscles of the feet, legs, hips, waist, and shoulders, and (c) the proper technique in releasing the punch for its forcefulness.
- For a right-handed boxer, the basic stance is with the left foot forward. From this stance, the left foot slides forward. At the same time, the boxer pushes off the ball of the right foot, pushing his body forward. Next, the boxer should turn his hips and right shoulder toward the opponent, twisting the waist simultaneously. Pivot around the torso, straighten the right arm, and release the punch. When releasing the punch, the fist can be either at a right angle, open, or closed, with the arm fully extended and the elbow locked as the target is hit. To ensure maximum efficiency, the fist must be in a straight line as if punching through a wall. Maximum power is achieved once the left shoulder is in line with the hips at the completion of the punch.
- Note that the chin should be tucked in at all times, and the head should move from right to left along with the punch. Do not lower the left arm while delivering the punch as this will expose the body to counter attack by the opponent. Do not show in advance, by moving your hand backward, that you are going to throw a straight punch. After delivering the straight punch the fist must be returned quickly to the guard up position.
- There are also two other versions of the straight punch. First, there is the straight punch throwing the whole body. This straight punch uses the force of gravity thrown in the perpendicular plane. The boxer throws himself forward and the momentum of his falling body is added to the punch making it very powerful. To practice this punch, start by standing at ease with guards up. Then move either foot forward and use the rear leg to push the body forward, similar to falling forward, towards the target. The momentum from this movement is transferred to the arm and fist, giving the punch its characteristic power.

- The other version of the straight punch is the over the shoulder straight punch. This punch is released by a sudden jerking and twisting of the body. It derives its power solely from the muscles and is less powerful than the other versions of the straight punch. It is best used in close fights and emergencies. To practice this punch, when a punch is thrown with the left hand, the right hand is automatically jerked backwards. As a result, the muscles of the shoulder, back, stomach, waist, and the two legs will work together transferring the weight from one side of the body to the other. This twist of the body prepares one for an over the shoulder punch with the right hand. This twist should be practiced so that one is comfortable throwing the over the shoulder punch using the twist of the body and the corresponding transfer of body weight as the source of the punch's power.

Defending

1. Protect with the fists and move away.
2. Lower the body.
3. Brush to the left.
4. Brush to the right.
5. Counter with a kick.
6. Counter with a punch.
7. Move to the side and thrust kick.
8. Move to the side and knee.
9. Move to the side and elbow.
10. Move to the side and kick.

WANORN HAK DAN

The boxer throws the transversely punch (from right to left) to the opponent's jaws or the rib. This trick is used for attack, defense or escape.
To protect wipes the left-hand back.
To counter: throws the straight right punch to the opponent's chin and strikes the left knee to the opponent's right rib. If the boxer is the left fighter, reversed the descriptions from right to left.



PRAKAN PERD LOK

Turns front side punch

The boxer steps, with the right foot and strikes the right uppercut to the opponent's chin. This trick is used for defense or escape.
To protect wipes the left hands down and leans the head back.
To counter: strikes the left tiptoe to the opponent's abdomen and throws the elbow, to the opponent's face. If the boxer is a left handed fighter, reverse the descriptions from right to left.



KHOK NASA

The bent fist

The boxer turns back the punch, bends the elbow and the inner wrist, twists the body to the left and steps forwards then throws the back punch down at the opponent's nose or the left jaws. This trick used for attack.
To protect hold up the left hand and wipe over, then sway back at the same time.
To counter: throw obliquely the left-knee to the opponent's right
Rib, if the boxer is a left handed fighter, reverse the descriptions from right to left.



INTRA KWANG JAK

Throw the lengthily punch

The boxer holds up the right fist in the front, straighten the arm, steps the right foot forwards then strikes the punch down to the neck or the nose of the opponent. This trick, is used for attack, defense, or escape in the distance of fists.
To protect move the straight left hand above the head.
To counter: throw the left swing kick to the opponent's right rib, if the boxer is a left handed fighter, reverse the descriptions from right to left.



The uppercuts

The boxer steps the right foots close to the opponent, and throws the right uppercut up to the heart or the abdomen or the rib of the opponent. This is used for attack which, is close up to the body and used for defense immediately attacked.

To protect: wipe the punch to the left by the left arm, twist the body to the right, turn the side to the opponent and hold on to the left elbow to guard the left rib.

To counter: throw the left knee to the rib or the abdomen of the opponent, if the boxer is a left handed fighter, reverse the descriptions from right to left.



Uppercuts are the only punch that it's safe to throw with either hand. But, that is only if you are throwing them from the inside. An uppercut thrown from the outside is very bad mistake to make. It leaves you vulnerable to numerous counters. I cannot stress enough that if you are going to throw an uppercut, throw it from the inside! Like the other punches, you don't only use your arm when throwing an uppercut. The power from an uppercut comes from the lifting motion, and you lift with your legs. You use very little arm movement. Bringing your hand back to throw and uppercut leaves you very vulnerable. So remember to use your legs to get the desired power. Uppercuts can be very dangerous, because they are hard to see coming if you throw them right. If your opponent has his head down, looking at your feet, an uppercut is a very effective punch. Following a right uppercut with a left hook is one of the best combinations you can throw.

PAJON CHANG SAN



Throws the punch and kick at the same time

The boxer throws the right punch to the opponent's chin and swings the left kick to the opponent's rib. This trick is used for attack; defense or escapes with the opponent who work with wided angle guards.

To protect: wipe back both of the fists of the opponent then turn right and press down the right elbow to guarded the opponent's kick.

To counter: throw the left foot. Or left shin to the opponent's rib.

If the boxer is a left handed fighter reverse the descriptions from right

HANUMAN THAWAI WAEN

A pair of upper-cuts

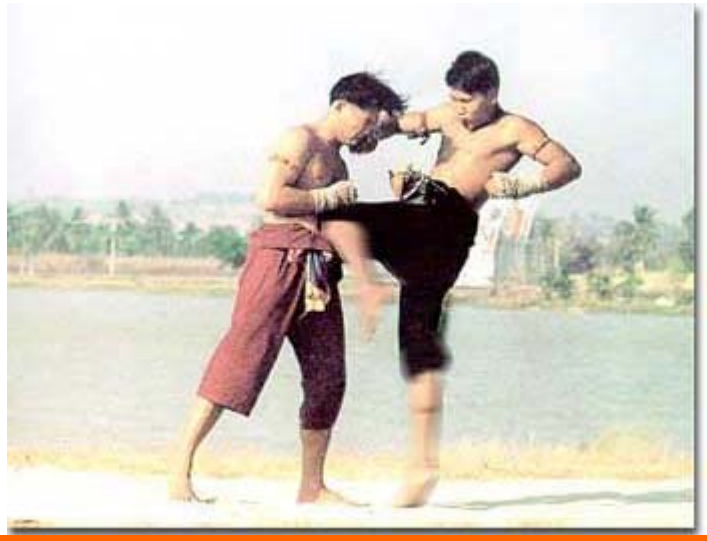
Throwing both uppercuts to the opponent's chin and jumping to strike the knees to the chest of the opponent uses this movement. This trick, is used for attack, defense, escape or while the opponent was careless.

To protect jump back to escape from the distance of punches and move the elbows to cover the abdomen.

To counter: throw the right swing kick to the opponent's left leg or throw the tip of foot then follow by another trick.



LUANG DAN HERA



Throws a punch and the knee at the same time

The boxer throws the right swinging punch to left jaw and at the same time strikes the knee to the right rib of the opponent. This trick, is used the same as KON PAJON CHANG SAN

To protect: wipes the opponent's punch by the left arm and sways to the right side then covers the right rib with the right elbow.

To counter: use the knee as PAJON CHANG SAN

ONGKOT KUANG PRAKAN

Twirled fists

This trick is used when the opponent fights and steps back to escape at the same time, in the distance of the punches throw them both, left and right punches to the opponent's jaws.

To protect guard both left and right hands to cover both sides of the jaws.

To counter: throw the right or left tip toes to opponent's abdomen.



Lead Hand Hook

Usually boxers lead hand is his left hand, so use term “left hook” instead of “lead hand hook” if it’s closer to Western Boxing terminology and you are fond of it. If by any means your lead hand is your right hand (may be you are southpaw or may be you are ambidextrous), then reverse the descriptions from left to right and tread lead hand hook as right hook.

It's seen only from the peripheral vision. You see the body torque, then impact. If you don't have that right hand up by your chin, it's light's out. Cracking the jaw, the head is twisted; the brain becomes disconnected from the body, which falls like a load of potatoes.

It's a foundation knock out punch.

How is this punch thrown? With a lot of practice! As I was taught the punch, the rear hand is tight, hand against the rear side of the chin. It begins with the hips, solidified by the lead foot that bears 90% of the weight. The torso torques, the elbow lifts, the forearm makes a right angle with the lead arm, the palm is facing the mat, the chin is tucked by the lead shoulder, the rear hand against the rear chin. The power is generated from the hips and torso, connected tightly to the right-angled lead arm that confesses the whole body's power at the moment of impact.

You've got to work the body united with the punch 10,000 times under a trainer's watchful eye to get it right.

Throwing a lead hook the proper way is one of the hardest things for a beginning fighter to do. It is not a natural motion that we use in every day life. Unlike the jab and the cross, which are similar to grabbing something, the lead hook is unlike any motion we make in our everyday lives. For this reason, it is probably the hardest punch to throw. But be patient with it, because a properly thrown lead hook is one of the most lethal punches in a boxers arsenal.

Like with any other punch, you want to remember to use your entire body when throwing it, from your shoulders and hands down to your feet. I'm going to use a persons feet as the starting point of throwing a lead hook. Remember that all of the motions I am about to describe come simultaneously. Turn your lead foot inward, while throwing your hook. You don't have to turn it much, but that little inward movement of your feet adds to the power of your hook. I am now going to move up to your hips. Turn your lead hip inward in the same motion as you turn your foot. Using your hips when throwing a lead hook multiplies the power of a hook ten fold. I am now going to move to your shoulder. Again, turn this, the same way that you turned your hip and foot. Realize that you haven't used your hand in any of these motions yet. Practice turning your lead foot, hip and shoulder inward at the same moment.

Now, we are going to put the final piece on throwing a good lead hook into the puzzle. Your lead hand should come across your body, stopping at the middle of your opponent. Your elbow should not come up too much. I see a lot of people over exaggerating how much the lead elbow should come up. Your elbow and your fist should not be parallel. For one, it leaves your body open to crosses when you do this. The second reason is it makes you vulnerable to a simple push on your lead elbow that leaves you off balance. The reason you don't follow through with a lead hook is because if you follow through and miss, you're very off balance, and balance is the key to Muay Thai boxing. It keeps you from being hit, and it has you in a position to hit. It is nice to finish every combination that you can with a lead hook, because it brings your body back into position.

Lead Hook To The Head

Hands up. Elbows in. Chin down.

We'll work it from a forward bob position, immediately after a cross. There are many positions from which you can throw it, and many variations of the hook, but we'll look at a standard horizontal lead hook at chin level.

Shift your weight onto your back foot as you turn out your lead heel. This is where the power comes from.

Do not draw the hand back to throw your hook. This will telegraph the blow.

Lead shoulder and lead hip turn in virtual unison as your weight is shifting onto the rear leg.

Tight fist. *THERE IS NO WRIST IN A HOOK*. Lock the wrist, lining up your fist with your forearm.

Throw the hook in a tight arc. The range of your hook -- how far away the target is -- determines whether you use a horizontal or vertical fist. The rule is as follows: if the target is outside your elbow range, then use a vertical fist. Inside elbow range, then horizontal fist is all right. Don't confuse the two, though, for if you throw a hook with a horizontal fist outside your elbow range, you'll break your pinky and ring finger knuckles and/or the pinky carpal at the wrist.

Hide your chin inside your shoulder as you hook.

After your hook follows through the target, it converges in an ever tighter arc back to your guard position. Don't take wild swings with your hook. Once it has done its job, it comes back home.

Two simple rules for throwing the hook which I always tell my students are "crushing peanuts, and come here". The "crushing peanuts" is what your lead foot does as you shift your weight. The "come here" is like you're motioning with your arm for someone to come over to you.

There are other hook variations -- ascending, long range, shovel, slightly descending over the shoulder, etc. -- and they all follow the principles and mechanics outlined above.

Also, you will want to make sure your rear hand stays up and in -- "talking on the telephone" -- to cover the other side as you throw your hook. It's very very important. Shadowboxing in front of a mirror will help you watch and develop your form, and show you where your openings are. You want to know the openings you're giving before getting out on the floor with a good banger and finding out the hard way.

The focus mitts and heavy bag will also give you valuable feedback about your hook. You will feel whether or not your power and snap are in the punch. When you get the hook right, it feels relatively effortless as you throw it, but the person wearing the focus mitt will feel like you just hit the mitt with a baseball bat. It is a very powerful punch.

Again, probably the most important single aspect of the hook is the shift of weight. You must shift your weight when you hit. The rule is to hit with what you weigh. The hook is a prime example of this.

This takes care of physical execution. But it says nothing of how you would apply it. There is a definite method to landing your hook. It has everything to do with the opponent's placement and motion, and your own momentary posture. I'll post some information on landing the hook later on, if anyone is interested in knowing.

Lead Hook To The Liver

There is nothing that slows down your opponent quicker than a well placed body punch. There are some fighters that you can hit in the head all day and no punch you throw will hurt them, but move your attack downward, and start working on their body, and your bound to start hurting even the toughest guy. A lead hook to the body is one of the easiest ways to stop and opponent in his tracks. You can take a slight step to your side and let it fly, or you can dip inward, and throwing a short half jab/hook to the inside. Either way is very effective. A lot of the great fighters like to throw the hook from the outside to the liver. This is a very, very devastating shot. But, you can also get to your opponent's liver from the inside. So remember that you have more than one option when you want to get that punch in. Sometimes when facing a good defensive fighter, you have very few options on where to hit him, so don't make it any harder than you have to, by ignoring areas that are legal to hit.

For the inside lead hook, dip forward, weight on the lead leg. Don't lift the elbow. Shoot the punch in with the same basic body mechanics and go for the liver.

If you take the time to add it to your arsenal, and do it with purpose and conviction, trained by someone who knows how to throw it, people will fear you and it.

An inside lead hook to the opponent’s body should be thrown with the palm as follows: 45% between vertical and palm up. Why? The optimal inside lead hook hits the liver. The liver is just under the right side of your rib cage. You should try to dig it under and up.

The hand positioning of the inside lead hook to the body should never be the same as the outside lead hook to the chin. The inside lead hook is a "digging up" motion, whereas the outside lead hook is a "crunching across" motion.

NAKA PON FAI KAN

Cross switch punch

The boxer throws the left uppercut to the opponent's abider men, steps to the right to throw the straight right punch to the opponent's chin and follows by throwing the left punch to the opponent's chin. This trick is used for attack.

To protect escapes from the distance of the punch by stepping back and throwing the left foot to the opponent.

To counter: if the opponent is close to the body deliver the right knee to the opponent's abdomen. If the boxer is a left handed fighter reverse the descriptions from right to left.



HAK DAN LOM KROD



Throws the fists and elbows

The boxer throws the right punch to the left jaw of the opponent and keeps on the right guard then strikes the elbow to the same target or to the opponent's neck at the same time. Then throws the swinging back elbow to the opponent's chin again. This trick is used for attack, defense and to escape.

To protect wipes the opponent's punch to the left side by the left arm or throws the tip of foot to the opponent's abdomen.

To counter: strikes the right kick to the opponent's rib.

If the boxer is a left handed fighter, reverse the descriptions from right to left.

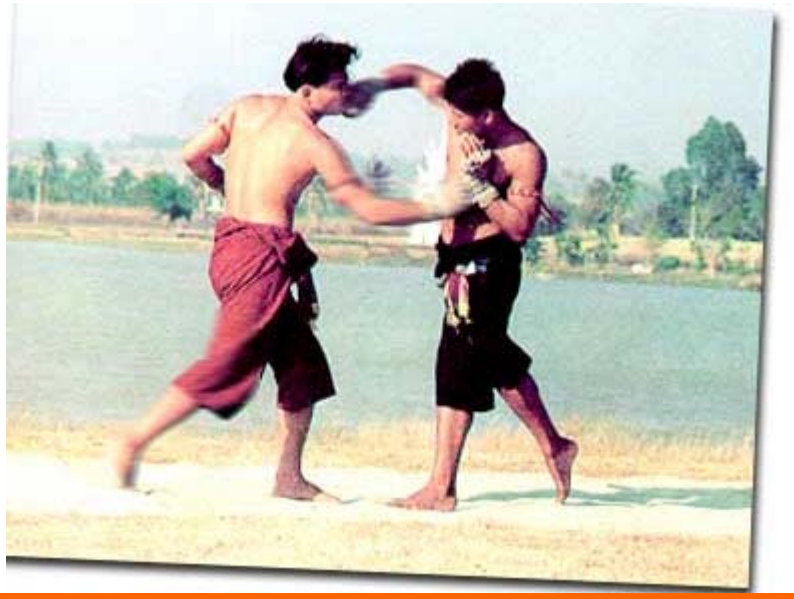
RUESEE LUEM YAN

The unreal fists

This trick can be used to fight with both of left or right handed fighters and also can use both left and right punches by pushing out the right but throwing the left punch. Hold the right fist in the action of throwing but stop it let the opponent escape by swaying to his right side then throw the left punch to the opponent's jaws. The user can change to other targets.



HANUMAN JONG TANON



Throws the back punch from above

The boxer bends the right elbow's joint until the right fist stay at the ear level while the left fist is oblique to the front then sways to the left and throws the right punch to the opponent's nose. This trick is used for defense.

To protect jumps back and throw the left kick to the opponent's chest or abdomen.

If the boxer is a left handed fighter, reverse the descriptions from Right to left.

SOK 24 Cherng

POONG HOK

Front elbow

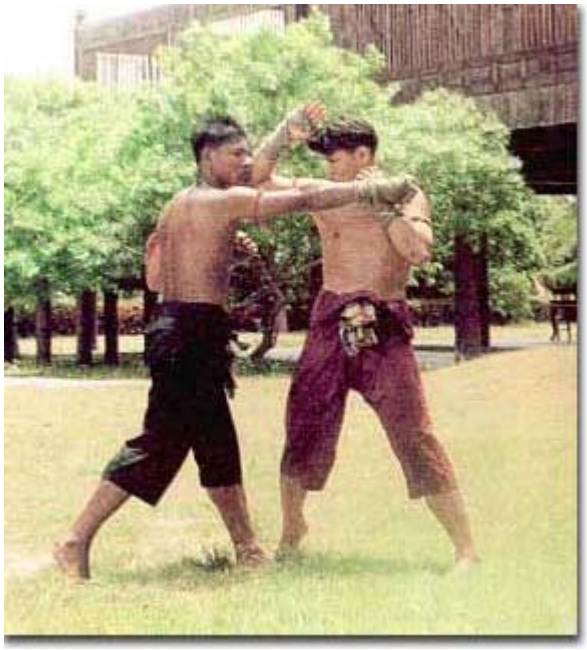
The boxer throws the left elbow while holding the lower part of the arm near the left ear to the opponent's rib. Use this trick for attack or defense.
To protect: throws the left fist for wards, pulls down the right elbow to guard the right rib.
To counter strikes to the opponent's abdomen.
If the boxer is a left handed fighter, reverse the description from right to left.



SOK FAN NAH

Stribes the front elbow

The boxer uses the right elbow by bending the arm and inner wrist while the front hand is on the shoulder then throws the elbow to the opponent's face or the clavicle. This trick is used for attack, defense or escape.
To protect holds on to the left arm.
To counter: throws the shin or the knee to the opponent' right rib, or strikes the left foot to the opponent' s abdomen it.
If the boxer is a left handed fighter, reverse the descriptions from right to left.



- The elbow chop, or 'Sog Fan Nah' in Thai, is also called 'Tarng Pa' in MuayThai. The name Tarng Pa is derived from an ancient farming technique used to clear fields before harvesting season. Tarng Pa describes the swift swinging of the sickle when clearing fields, an action that is similar to that of the swift movement of the elbow in the elbow chop. The elbow is like the sickle; the Tarng Pa is the actual chopping motion. In this move, the elbow must be delivered in a diagonal direction moving from a high position downwards.
- Of all the elbow attacks used in MuayThai, the elbow chop is the most fundamental. There are, however, many other elbow attacks that are used, for instance: the elbow strike, the elbow fling, the elbow uppercut, the elbow prop, the elbow hit, the elbow stake, the elbow nudge, the reverse elbow, and so forth. In MuayThai, the elbow is the shortest of all weapons and is extremely useful in close quarter fighting. The elbow is the hardest and sharpest point of the body and causes great pain, swelling and cuts when it strikes one's opponent. The most effective target areas are the head, face, chest, and ribcage.
- The elbow chop can be used in many situations. To counter a punch you can either deliver a straight punch, sway outward and then deliver an elbow chop, or you can deliver a straight punch, sway inward and throw an elbow chop.
- The elbow chop can also be used to counter a kick. There are four ways to do so. First, you can push the leg and return with the elbow chop. Second, you can block and hold the kick and deliver the elbow chop. Third, you can block and hold the kick and then turn and do the elbow chop. Fourth, you can block, hold and pull the leg and then retaliate with an elbow chop.
- You can also counter an elbow with an elbow chop. Here are some ways to do so: Block and counter with an elbow chop; attempt to deliver the elbow chop before the opponent can strike; sway out of reach and then retaliate with an elbow chop; Sidestep away and return with an elbow chop.
- The elbow chop is also a useful counter attack to knee strikes. Use it to good effect when your opponent is trying to hold you so that he can deliver the knee.

Defend against the elbow chop

Since the elbow is a close quarter fighting weapon, the best weapon to use to counter it is the knee. Here are some methods to counter the elbow chop by using the knee

1. Sway out of reach and return with the knee.
2. Move back out of reach and return with the knee.
3. Sway outward and return with the knee.
4. Block with the hands or arms and return with the knee.
5. Hold and pull the arm and then return with the knee.
6. Block the elbow while simultaneously attacking with the knee.

PRA YAIKAE

Swinging elbow

The boxer swings up the tip of the right of elbow to the opponent's jaws and steps the right foot forwards. This trick is used for attack, defense or escape.
To protect wipes the left arm or throws the left arm to the left.
To counter: does the same as the tricks in SOK FAN NAH (strikes the front elbow).
If the boxer is a left handed fighter reverse the descriptions from right to left.



Swinging elbow (Horizontal Elbow)

From the basic stance, lower and pull in the hand of the elbow with which you will strike. Raise your shoulder on that side as high as possible to compensate as guard. Your body motions should be the same as for the hook punch except that you must strike with the point of your elbow rather than with your fist. The elbow strike is also done at a closer range than the hook.

Again, your hips, shoulders and feet move simultaneously in coordination, otherwise, you will not gain the maximum potential power for this attack.

When using the elbow attack, your elbow should be between 45 and 90 degrees angle away from your head. You must hit with the sharp tip of the elbow bone and not the bottom of your forearm. You will want to hit with the bone ridge located toward the inside of your arm.

You must lean your body away with more emphasis than for the hook to make impact with your elbow bone while maintaining correct body position.

When using the horizontal elbow, it is important to first clear the path and remove his guard because an experienced Thai boxing opponent always keeps his guard up. If your opponent does not drop his guard, you must strike down his guard arm and then strike with your elbow.

On the elbow strikes, try to hit your target with just the sharp point of the bone so that it barely yet forcefully makes contact. This is the blow that will cut your opponent's face. It is best to use this technique to strike his forehead, eyebrow, or cheekbone. Alter completing the elbow strike, snap your elbow back next to your ribs and bring your hand to your face to block a counterstrike. When you use the elbow, it is important to follow all the way through with your target.

Since the body is already turned after the elbow is thrown, it is possible to bring the elbow back upwards and strike again as the fighter returns to the basic stance.

Twist your body back into position and allow the elbow to follow the same path as you return to your stance. Your hips, shoulders, and feet should all move at once. You should try once again to hit with the sharp elbow bone to cut your opponent's face with the bottom of your elbow for a knockout.

NGAE LOOK KANG

The boxer uses the right elbow which is bent straight and turns the forehand into the right shoulder then steps the right foot towards. Throws the right elbow up to the chin. This trick is used for escape.

To protect: wipes the right fist or right arm down, or strikes to the opponent's abdomen with the right foot

If boxer is a left handed fighter reverse the descriptions from right to left



THANG PA

The invert elbow

The boxer uses the right elbow. Raises the elbow-joint up while pressing the fist down. Throws the right elbow to the opponent's bridge or the forehead from high to tow then steps forwards close to the opponent's body. This trick is used for attack.

To protect raises the diagonal left arm to counter.

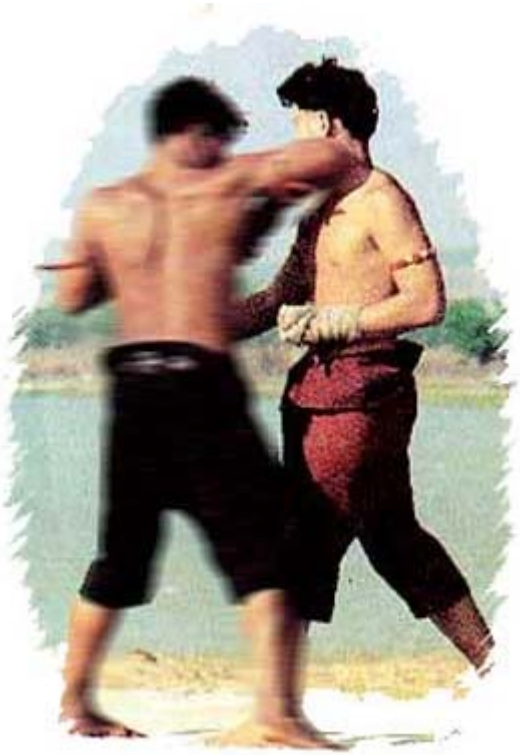
To counter: throws the right knee straight to the opponent's chest.

If the boxer is a left handed fighter reverse the descriptions from right to left.



FA LAN

The boxer bends the right elbow-joint a little and throws it to the opponents face then steps the right foot forwards. Turns the body and steps the left foot to the opponent's body. Throws the left elbow to the left side of the back ribs. May-be throwing it to the opponent's abdomen again. This trick is used for stepping back to defense.
To protect: raises up the left arm to block it, At the same time swings the left knee the opponent's rib, or strikes to the opponent's abdomen with the right foot, Then follows by the same trick.
If the boxer is a left handed fighting reverse the descriptions from right to left.



KHACHA TOKMAN

Strikes the swing back elbow

This trick is similar to the trick in SAI LUEW LANG (Sok Chieng Lang: skew back elbow) but throws the elbow straight to the opponent's face. This trick is used when the opponent just to attack.
To counter: throw the straight right punch to the opponent's chin or the neck.
To protect wipes up above the head with the left arm or raises it to guard.
If the boxer is a left handed fighter reverse the descriptions from right to left.



YAN PAYAK

The boxer bends the left elbow while turning the tip of the fist to the right. Strikes the left elbow to the opponent's chin or Adam's apple then embraces the opponent's chin or Adam's apple then embraces the opponent's neck which leaves the head bent back and throws the right elbow to the opponent's face again. This trick is used for defense.

To protect raises the right arm to wipe in the right side and blocks the opponent's right elbow by raising the left hand up.

To counter: throws the right knee straight to the opponent's left rib, or throws both of the knees alternately to the opponent's abdomen.

If the boxer is a left handed fighter, reverse the descriptions from right to left.





JAK NARAI

Swinging back elbow

The boxer bends the right elbow in to the front and overturns the hand to the backhand. Holds on to the right arm at the level of the opponent's chest or chin and turns the body back to the left the weight on the left foot, then swings back the right elbow to the opponent's jaws or chin. This trick is used for defense or escape.

To counter: inserts the left or right hand in the opponent's arm and pulls down the opponent's neck in the front with the other hand, then throws the knee to the opponent's face or chin.

If the boxer is a left handed fighter reverse the descriptions from right to left.



SAI LIEW LANG



This trick is used when the fighter attacks with the right fist, kick or elbow and misses the targets then does not take it back to the same place as the beginning. He has turned the right side to the opponent; you could do like this; holds the diagonal elbow by the right with the lower part of the Right arm level of the chest and swings back to the opponent's chin or Adam's apple. This trick used when the opponent rushes in.

To protect wipes to the left with the left hand and sways the head to the right.

To counter: throws the powerful left foot to the opponent's calf by swinging it to the right. (Beware of the opponent's left elbow)

If the boxer is a left handed fighter reverse the descriptions from right to left.

KWANG SABAD NAH

Shakes elbow



This trick can use both elbows. Use when one loses the balance of the body and is put under the opponent's armpits such as under the left of armpit; push the left arm and the head out to the backside of the opponent. Insert the left foot between the opponent's legs while the right foot stays behind, the right arm lies on the right leg, bend the elbow-joint then twist the body to swing back the right elbow and strike the left knee to the opponent's left leg while his face is bent down strike with the right elbow

To protect hold on to the elbow and the right arm to guard

To counter: duck the body and pull down the opponent's head with left arm, bend the right elbow and turn back by the left then strike the right elbow to the opponent's face.

Beats alternately with both elbows

The boxer throws both of the elbows, left and right alternately the same as the trick in SOK FAN NAH (SOK FUN NA: strikes the front elbow) then steps the right foot towards the opponent, if he escapes by stepping back follow him by throwing the left elbow by turning the body back and strike the opponent's chain or the left ribs. This trick is used for attack defense or escape.

To protect throw the knee to the opponent's rib.

If the boxer is a left handed fighter reverse the descriptions from right to left.







Presses the elbow back

This trick is used when the opponent attacks from behind, by striking back with the left or the right elbow which pushes out the opponent to sway back then throw the swinging back elbow to the opponent's abdomen or rib. This trick is used when the opponents rush to enfold the back of body.

To protect: Hold up both hand guards, both elbows protect the chest and abdomen, both fists protect to the neck.

To counter: throw the right or the left kick to the opponent's leg which puts off his balance.





Throws the elbow and the punch

The boxer throws the uppercut-punch to the opponent's face, and strikes the right elbow to the opponent's rib. Use alternately left and right to counter the attack.

To protect: wipes the opponent's left punch down with the right Fist, blocks the opponents elbow with the left arm then twists the body to the right and blocks the opponent's left knee with the hip.





KAMPANG POOPA

Swinging back elbow alternately

This trick is used when the opponent attacks from behind. Throw back the elbows while the other one swing back to the opponent's face and the either one swings back to the opponent's abdomen in alternate actions by quick speeds. This trick is used when you lose balance or throws the punch to the opponent and misses the target.

To protect: step very close to the opponent all the time.

To counter: insert the arm under the opponent's armpits and bend the opponent's neck down aside by pressing the inner wrist then throws up the knee to the opponent's chin or face.





NAKA KAB HANG

Throws elbows and knees

The boxer throws the right elbow to the opponent's face and strikes the opponent's right rib with a knee at the sometime. This trick is used for attack or defense.

To protect: blocks the opponent's right elbow by raising the left arm, and sways the body to press downs the right elbow to guard the right rib in order to press against the left knee of the opponent

To counter: throws the straight knee to the opponent's abdomen



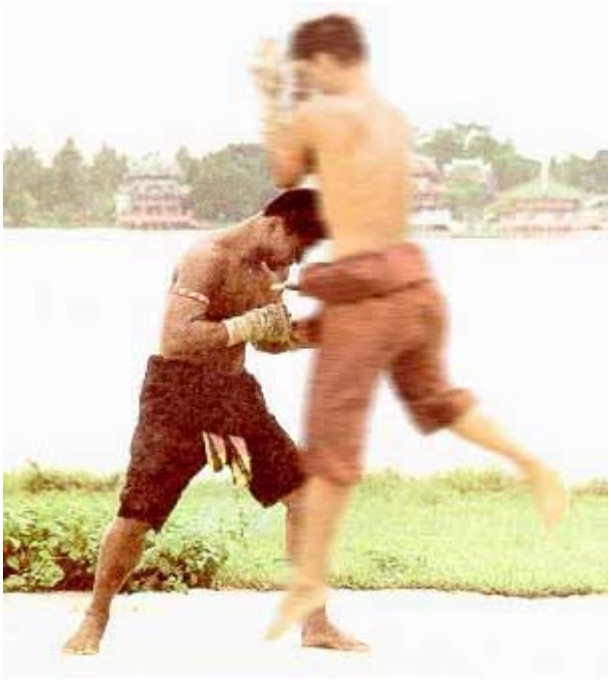
CHANG PRASARN NGA

Jumping to attack uses this trick, which is similar to the trick in CHUEY KANG (Kao Koo) but changed to use the knee or the elbow (Choose one of them) to attack the opponent's abdomen: This trick is used for attack defense or escape.

To protect: steps back and block the opponent's abdomen, This trick is used for attack defense or escape

To protect: steps back and blocks the opponent's elbow with the left arm then guards the opponent's knee by raising the right arm.

To counter: strikes to the opponent's knee or abdomen with the right foot to put off his balance then uses other tricks such as, hit by the straight punch or by the front elbow.



SUDAN NAKA



Throws the elbow to the back

This elbow trick is used when the opponent attacks and puts his head under the armpit. If put under the left armpit, step the left foot inside between the opponent feet, sway the body to the left and press the opponent's head down while striking the knee to the opponent's left knee, so he loses his balance and bends the head down to the front Then throw the swinging back elbow to the opponent's face while turning back to follow the elbow at the same time.

To protect raise the right arm up to cover the face.

To counter: use the elbow trick in KWANG SABAD NA (Sok Salad: shakes elbows)

If the opponent is put under the left armpit, reverse The descriptions from right to left

YOTHA KLUEN TAP

The boxer uses the left elbow. Bend the left arm with the tip of the back fist pointed to the right arm while holding on the right arm which turns to forehand and the tip of the fist pointed to the back then twist the body to the right a little. Then throw the power of both elbows to the opponent's chin or Adam's apple. This trick is used for defense or escape.
To protect: jump away from the distance of the elbow and knee
To counter: strikes the foot to the opponent's chest then use another trick.
If the boxer is a left handed fighter, reverse the descriptions from Right to left.



YAN SONG KORN



Throws the elbow to the back

This elbow trick is used when the opponent attacks close to the back of the body. Use the left and right elbows to strike back alternately to the opponent's abdomen or to the left or to the right of the ribs. While striking the elbows be sure that the tip of them oblique a little to the back.
To protect: enfolds the arms to or the chest very tight.
To counter: insert the hand under the opponent's armpits, catch the opponent's necks with that hand and pull down one side then throw up the one of the knee to the opponent's chin or face.

KON TEE THANG

To plant the elbows



These elbow tricks used when the opponent lose his balance and steps in. If the opponent steps in to the right: strike the right elbow to his back. If the opponent steps in to the left: strikes the left elbow to his back. If he steps in the front: strikes the both of elbows or one of them to the opponent's back or you may also throw the knee to the opponent' chin.
To protect: hold on to both fists to cover your neck and both elbow to cover the chest.
To counter: if you're got the gap or the occasion to escape turn back and throw the left or the right elbow to the opponent's chest.

KWANG PASUTHA

Throws the swinging back elbow



This elbow trick is used when the opponent throws the elbow or the punch and misses the targets, such as: throws the right punch and misses the target then turns up and steps the left foot at close quarters, at the same time strike to the opponent's face with the left swinging back elbow. This trick is used to attack.
To protect: if the opponent strikes with the left elbow, raise the left arm to guard/ if the opponent strikes with the right elbow, raises the right arm to guard.
To counter: throw the toot, which is the same side of the arm that is raise" to guard, to the opponent's rib and throw the opposite elbow to the opponent's neck or head.

RUESEE BOD YA



This elbow trick is used for stepping close to the opponent and striking the straight elbow to the neck of the opponent, then swings it to the opponent's jaws.
To protect twist the body and step back to escape from the opponent.
To counter: throw the right or the left knee to the opponent's rib.
You can study this trick by sitting and pitch the left elbow on the table, the tip of the hand pointing to the right side, don't move the elbow then tip the arm up very strong to stand straight. So you will know more of this trick.

NAKA KLUEN GAI

The spiral elbow



This elbow trick is used for defense or escape when the opponent is tacked. By opening both elbows, while tip of both fists are close to each or other, then throw the left and the right elbow to the opponents chin or jaws with power. Each of the elbows may strike to both sides
To protect: hold on to both arms to guard to both jaws.
To counter: strike to the opponent's abdomen with the tip of foot-
To protect: hold on to both arms to guard to both jaws.
To counter: strike to the opponent's abdomen with the tip of foot

Muay Thai's Elbow Basics

Probably the most feared of all techniques in Muay Thai are the Elbow Strikes. One well placed elbow can (and does!) end a fight during any round.

There are a number of different strikes from numerous angles. I will try to discuss the most commonly used elbow strikes.

A few bullet points first

- When you strike with the elbow, you ideally want to hit with the sharp pointy bone. If you were to hold your arm in front of you as if you were throwing a hook punch, the part of the elbow that you want to strike with is the sharp pointy bone on the bottom. To make sure that you are striking with this part of the elbow rather than flush or with the top part of the bone, you should hold your open palm towards the target.

- It is of utmost importance that you *KEEP YOUR GUARD HIGH* and tight when executing elbows. If you throw an elbow, rest assured you will be given one (or more) in turn. Keep your guard high so that your wrists are at eyebrow level.

- *DO NOT REACH* for the elbow strike. With very few exceptions, the elbows should be thrown at *"CLINCH RANGE"*. They are designed to be subtle, yet quick and powerful. If you extend to far from your body, they lose power and are easily seen and avoided.

- Because you are standing very close to your opponent, you must widen your stance to maintain balance. Face it, when that close, your opponent will grab you and try to throw you off balance. Learn to use the elbows *WHILE* clinching... find your opening and strike quickly!

- Keep your elbow glued to the side of your body for as long as possible when executing an elbow strike. This makes the elbow harder to see coming. Also, the closer the elbow is to your body (center mass) the harder the strike will be. (this is some physics principle that I've heard of but am unable to quote. I do know that this technique works though...)

- *KEEP YOUR CHIN DOWN AND YOUR SHOULDERS UP!!!*

HORIZONTAL ELBOW STRIKE: Thrown the same exact way as a hook punch in boxing. Make sure that BOTH feet rotate.

UPPERCUT ELBOW STRIKE: This elbow is best used to defend against a punch. Step inside the punch, bending you legs a bit (just like Mike Tyson does when he's loading an uppercut). Bring the elbow straight up as you straighten your legs *ALL THE WAY OVER YOUR HEAD!* Keep the arm bent. Your hand should reach back and practically be touching your shoulder. As you straighten up and execute this elbow, you should rotate your body sideways to get the extra torque into the strike.

VERTICAL or DIAGONAL ELBOW STRIKE: This strike is one of the hardest to learn, yet the most effective. Most people are aware that a Thai boxer uses the Peek-a-Boo guard. If you throw a horizontal elbow, you only hit his guard. What you want to do in this case is throw your elbow so that it comes straight down the middle, in between his guarding hands. In many ways, this elbow is similar to the horizontal elbow, except that you lean over your opposite knee as you throw. For example, you are in an orthodox stance (left-side forward) You wish to throw the right handed DIAGONAL elbow strike. Step with your left foot sideways as you lean your upper body over your left knee. Throw the elbow as you are leaning so that the otherwise HORIZONTAL elbow is now striking *VERTICALLY* in between his guard hands.

AXE or SPIKE ELBOW STRIKE: This strike is the basic overhand elbow strike. Raise your hand straight above your hand and *SPIKE* the elbow down onto your target. (Usually your opponent's head of collar bone) As you drop the elbow, also drop your weight with it by bending your knees to get your body weight into the blow. Remember to keep your back straight! *DO NOT LEAN OVER INTO THE STRIKE!* Additionally, when striking, keep the elbow close to your body. Do not attempt to extend outwards with the elbow.

So, when you practice/execute this elbow strike, you should strike downwards with the elbow as close to your body as possible. Imagine someone who had his arms wrapped around your waist with his head tucked into you. You should try to strike with your elbow so that it hits the opponent in between your body and his head and pries between the two of you. You can create a wicked cut this way. Or, you can bring the elbow right down on his grape.

BACKWARDS ELBOW STRIKE: This is an elbow strike that most people are probably familiar with in their own martial arts studies. If the opponent gets behind you (for instance, your round kick missed and the opponent steps in) you strike backwards with the elbow. You can aim into the opponent's rib cage, solar plexus, or aim it upwards under his chin.

An unorthodox variation of this technique is to turn slightly more sideways than the normal boxing stance and strike with the lead elbow in this manner, as though he were striking an opponent behind him. The elbow is aimed right under the opponents chin. It is a very tricky maneuver, but has its inherent risks, as you are leaving your lead guard down. The shoulder to the chin only offers so much protection.

SPINNING ELBOW STRIKE: Probably one of the most exciting techniques in Muay Thai, a real crowd pleaser! In Thailand, boxers who score a knockout with this technique receive a bonus with their fight purse. The footwork is similar to the throwing of many spin techniques, just make sure that you do not cross your legs when performing this, keep a good boxing stance. As you spin, you should be stepping into the opponent because again, you want to be at very close range when

executing an elbow strike. The elbow is thrown overhead, so that it chops down into the opponents face or onto their head, *NOT* sideways like a backfist!

The most opportune time to use this elbow is either right after you have missed a round kick, or when you have blocked a high roundhouse kick from your opponent, you can spin in on him while his leg is still up. (actually, trap his leg and spin in at the same time for the best effect)

There is another subtle way to use the spin elbow. A Thai boxer I used to watch was a master of this one. I believe the boxers name was Buelong (yes, from Thailand). He would slip his opponents straight punch and throw the spinning elbow in mid-slip so that his elbow would come straight in from his rear side.

This is a hard variation to put into words, but as you slip the straight punch, you throw a spinning elbow from the same side that you slipped to. If your opponent throws a right cross, you slip to your left. As you slip, you roll your body so that your left elbow comes over the top of your back straight into his jaw. Your feet rotate, but you do not need to step. Try this technique *SLOWLY* with a partner to see how it works. I guarantee that you will like this one.

Return Elbow Strikes

It is actually a series of strikes, each one is the counterpart for one of the basic elbow strikes we have already discussed. These strikes are the *RETURN ELBOW STRIKES*.

In each case, after you have thrown a basic elbow strike, most people/boxers simply return to their basic position, or follow with another basic strike. In our gym, we have a "philosophy" that after you have thrown the elbow in one direction, hit with the elbow again as you bring it back to basic guard position. After all, you have to bring your arm back anyway, so why waste an opportunity?

The basic elbow strikes in Muay Thai are the HORIZONTAL, DIAGONAL/VERTICAL, UPPERCUT, and AXE elbow strikes. Only the AXE ELBOW has not return strike, as it IS a return strike (see below).

Simply strike with the flush part of your elbow as you bring it back into position. Remember, you have to follow through on the strike. Example: The HORIZONTAL ELBOW STRIKE. When you bring the elbow back, you should bring it back as though you are trying to throw a wide sweeping elbow to hit someone behind you. Very similar to slapping someone with a lot of follow through, or even throwing a frisbee. Make sure your entire body pivots with the strike, just as the other basic strikes.

The elbows strikes that have return strikes are the HORIZONTAL ELBOW, the DIAGONAL/VERTICAL ELBOW, and the UPPERCUT ELBOW. In the case of the DIAGONAL ELBOW, you can use the BACKWARDS ELBOW STRIKE as the return strike, or you can bring the elbow back overhead to strike downwards between your opponents guard as you bring the arm back to its basic position.

With the UPPERCUT ELBOW, merely bring it back to position using the AXE ELBOW STRIKE.

By practicing a return strike with each of your basic elbows, you can make sure that you don't miss an opportunity to strike your opponent.

Targets for the Elbow Strikes

Most elbows are aimed at your opponent's head, of course. Specifically, you should target the opponent's scalp, forehead, and eyebrows area. The reason is this. These areas of the skull are protected by a thin layer of skin and muscle over solid bone. An elbow hitting on this surface will break or cut the skin open. As we all are aware, scalp/head wounds bleed extremely badly. The idea is to cut your opponent so that the blood flows into his or her eyes, blinding them. If they can't see, they can't fight.

Another target of course is the jaw. Obviously, the intent is a KO. When using elbow strikes, use your basic strike (horizontal, diagonal, or uppercut) to make you opponent bleed, bring the return elbow strike with intent to knock them out.

In the case of the UPPERCUT elbow and BACKWARDS elbow strikes, you should aim for just under your opponents jaw.

The SPINNING ELBOW STRIKE should be aimed right at the forehead area.

Another variation is to use the AXE ELBOW while clinched with your opponent to strike his or her hipbone. This is obviously very painful for the opponent.

The elbow strikes can also be used to strike the opponents chest to knock the wind out of them.

Though it is considered "dirty pool", when you scoop catch an opponents round kick, you can then *SPIKE* the elbow into their leg.

As a final note, those of us with boxing experience know that you can use the elbows to block rather than your arms and hands.

KHAO 11 Cherng

KUMPAN PUNG HOK

Straight knees

The boxer bends the right knee obliquely to the left side then twists to throw it to the opponent's abdomen or chest. This trick is used for attack, defense or escape.
To protect twist the body while pressing the left elbow down to guard the rib.
To counter: throw the right foot to the opponent.
If the boxer is a left handed fighter, reverse the description from Right to left.



Hanuman Thayarn (The flying knee)

- The flying knee, known in Thai as 'Hanuman Thayarn', is one of the most extreme techniques in the Muay Thai arsenal. It is similar to the straight knee but is performed in a forward leaping motion during which both feet are clearly lifted off the ground. The momentum of the leaping body is placed behind the knee, making it very powerful when striking the opponent. Used at the right moment, the flying knee can be a decisive weapon in a fight.
- The only difference between the straight knee and the flying knee is the leap forward. In the straight flying knee, power is derived from a leap upward. This move is easily performed in close range by jumping straight upward. The impact force of this move, however, is much less than that of the leaping forward flying knee.

- The most effective flying knee employs the rear leg rather than the knee of the front leg as using the rear leg enables the boxer to generate more power. It is best used when the opponent is off guard, in a tight spot, or pinned in a corner. For optimum results, the flying knee should be used when you are at least one step away from your opponent. This allows enough room for you to leap and perform the movement. If there are at least two or three steps between you and the other boxer, the flying knee can be broken up into two stages: the run and the leap. Target areas for the flying knee are the lower abdomen, the stomach, the solar plexus, the chin, and the face. A skillful boxer can even use the flying knee to counter his opponent's attack.

Directions for the flying knee[1] From the right triangular stance the trainee should run a few steps, provided there is enough room, and leap quickly forwards towards the opponent. The left leg should be in front and the right leg in the rear, and similarly with the fists. Push off the right foot and leap forward and upward. While in flight, bend the right knee perpendicular to the body with the left leg pointing straight down. Both arms should tightly protect the chin, face, and stomach. The chin should be tucked closely to the chest and shoulders. Throughout the move, the right knee must be held taut and perpendicular to the body at all times.

Directions for the flying knee[2] This move can be practiced on a sandbag. Trainees should practice by leaping towards the sandbag. Halfway to the sandbag, they should raise their right knees perpendicular to their bodies before impacting the target. Bear in mind at all times that the target is the chin or the chest of your opponent so your leap must be quite high off the ground. To increase the impact force of the target, the body can be twisted slightly at impact to give added momentum. When using the flying knee, the elbow should be kept at a right angle to the body. It can be used both as an added offensive weapon and as a defensive shield.

Directions for the flying knee[3] Once the flying knee is mastered, it can be adapted with other movements and become more advanced. Following are some examples:

1. Kick first and follow up with the flying knee.
2. Avoid the opponent's kick and retaliate with the flying knee.
3. Step on the opponent's thigh and deliver the flying knee.
4. Push the opponent's arms upwards and follow up with the flying knee.
5. Push the opponent's arms downwards and follow up with the flying knee.

Defend against the flying knee

1. Turn away perpendicular from the oncoming flying knee.
2. Thrust kick your opponent before the impact of the flying knee.
3. Turn to the right or the left and kick your opponent.
4. As the opponent leaps towards you deliver a straight punch.

YOK NANG

Swinging-knees

The boxer turns the body to the right and throws the left knee in the action of the swinging-knee-kick to the opponent's rib. This trick is used for defense when the opponent attacks close to the body.
To protect sway the body to the right and pull down to guard the ribs,
To counter: throw the left knee to the right rib of the opponent or to the abdomen.
If the boxer is a left handed fighter, reverse the descriptions from right to left.



- The front roundhouse knee kick or 'Yok Nang' is a powerful move during which a boxer channels the momentum of his spinning body into his knee creating a devastating impact when performed correctly and accurately. When using the right knee, the basic motion is in a left-inwardly direction. The opposite direction applies when using the left knee. The front roundhouse knee kick normally targets the opponent's rib cage.
- There are two variants of this kick, differentiated by the movement involved. First, there is the diagonal knee. It is characterized by a diagonal movement of the knee from the standing position to the point of impact. When using the left knee the target will be hit on the right side and vice versa for the right knee. Second, there is the horizontal knee. In this movement, the knee, calf, and foot should be parallel to the floor. As with the diagonal knee, the left knee should impact the target on the right side and vice versa for the right knee.

Note The difference between the basic roundhouse knee kick and the front roundhouse knee kick lies in where you want the knee to impact your opponent. For the roundhouse knee kick, the impact area is the upper thigh and the lower torso of the opponent. The target area is higher, at the chest of the opponent, for the front roundhouse knee kick. To reach this target, boxers must sway their bodies to the left (if using the right knee) while bending backward slightly. This will lift the knee, allowing it to hit the target much higher.

Training To train this technique, trainees should stand about one step away from the sandbag or at a distance where the trainee feels comfortable and able to attack with the knee.

- **Position 1** Move the left leg forward one step at an angle of 45 degrees.
- **Position 2** To train for the diagonal knee, use the right foot to push the right leg upwards. Bend the right knee and turn quickly. Using the body's momentum, the knee will hit the sandbag at an angle forcefully. The quicker the body turns, the more powerful the impact. The same applies for the horizontal knee except that the knee, calf, and leg should be parallel to the floor and the impact on the sandbag should be directly from the side. Naturally, the direction is reversed for knee kicks using the left knee. Trainees should practice both sides.

Defend against the front roundhouse knee kick

1. Punch
2. Sway out of reach and return with a roundhouse knee kick.
3. Move back and return with a roundhouse knee kick.
4. Move to the side and return with a roundhouse knee kick.
5. Block and then push the opponent to the side and return with a roundhouse knee kick.
6. Block with the knee.
7. Hold, pull and roundhouse knee kick.
8. Do the roundhouse knee kick before or when the opponent is attempting to do the same.

CHUEY KHANG



Kao Koo: 2 knees: the flying knees Kick

The boxer steps the right foot to the left foot, bends the knees and throws them to the opponent's chin by jumping up and kneeing then strikes the both of elbows to the opponent's face. This trick is used for attack or counter-move backward.

To protect: jumps back and holds up the left arm up to defend the elbow from the high while holding down the right arm to defend the knee from the low.

To counter: kicks the opponent's leg (while jumping up) by the right foot then throws the right elbow to the opponent's face.

NGOO LAI TOOKKAE

Alternately knees

The boxer throws the diagonal left knee to the opponent's left rib, then throws the straight right knee to the opponent's abdomen or chest rib and the left knee to the abdomen or the chest of the opponent. Use this trick to attack when the opponent loses his balance.

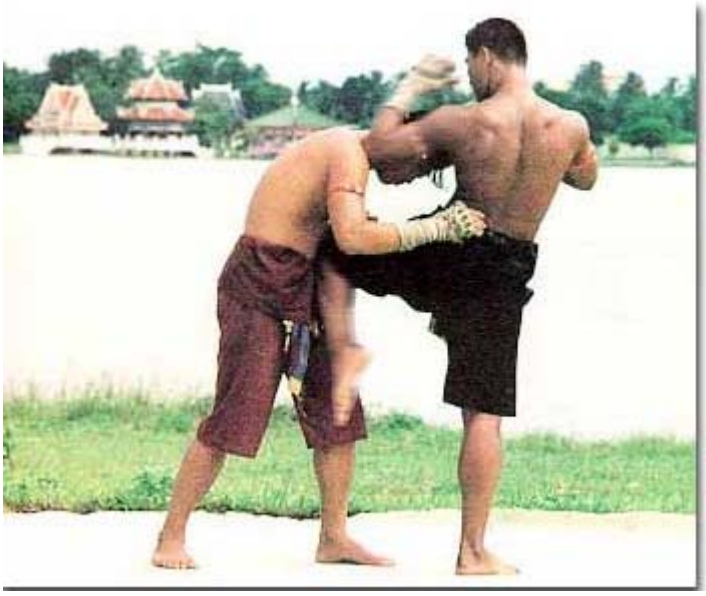
To protect: sway the body and press the right elbow down to cover the right rib then twist the body to the right and press the left elbow down to cover the left rib.

To counter: throw the left foot to the opponent's abdomen to make the opponent lose is balance then use the other tricks.



PRANG SATTROO

This trick is used for attack when the opponent loses his balance or to defend the close at tack, by throwing the elbow to throw the knee to the chin or the chest of the opponent.
To protect hold the both hands to cover the face and the chest by bending the elbow joint with the tip of the fists pointed to the head (as the plumb lines).
T**o counter:** twist the body to the left or the right and throw the Elbow to the opponent's rib.



TAKAE TEE CHUD

Throws the knees and the elbows

If the boxer throws the swinging left knee which is by the right side to the right elbow and strikes it to the left jaws of the opponent. This trick is used for defense, or countermove or escape.
To protect: press down the right elbow to cover the right rib from the opponent's left knee, and wipe the right elbow of the opponent to the back by throwing the left arm.
To counter: throw the left foot to the opponent's abdomen.
If the boxer is a left handed fighter, reverse the descriptions from right to left.



YUD YOTHA



Throws the knees and the elbows at the same time

The boxer throws the swinging-knee to the opponent's right rib, at the same time pushes up the left elbow to the chin and strikes the right of the opponent. This trick is used for attack, defense, or escape.

To protect: bend the body and press the right elbow down to the right rib in order to prevent the opponent's left knee and hold the left hand up which cover the opponent's right elbow.

To counter: throw the left foot which to the opponent's abdomen in order to make him lose his balance, then use the other tricks.

HAK KOR ERAWAN

Use both hands to hold around the opponent's neck, bend the Opponents head down to the front then bend both legs to in order to bend the knees to the opponent chin or chest.

To protect: put both elbows close together to the front then try to strike the elbows to the opponent's thighs strongly.

To counter: insert the arm in circle and hold the head up, then counter by kneeing or pushing the crossed knee to the abdomen. Another trick is pushing the hand to the opponent's chin and thrusting a power full hand at the same time as the opponent throws the knee. The opponent may be fall back down.



POOPA SATAN

The upper-knees

The upper knees are used for the attack that's close to the opponent's body. Can use both of the knees such as pushing the right knee up to the opponent's chest in order to make a gap and then throwing the left knee to the opponent's abdomen while holding tightly the opponent's neck with both hands.

To protect use the hands to guard the chest and abdomen

To counter: try to lean back and throw the straight punch to the opponent's chin.



DAN POOPA



Throws the knee and the punch at the same time

The boxer moved the right knee with the foot bent to the back for wards to the left side a little, then threw it to the opponent's left rib and threw the right punch to the opponent's chin at the same time. Twisted the body to the left and threw the powerful knee and punch followed to the target. Use for defense or countermove.

To protect wipe the opponent's fist with the left arm and jump back.

To counter: kick the opponent's left leg with the right foot to put off his balance then uses another trick. If the boxer is a left handed fighter, reverse the descriptions from right to left.

Knee-touch

This knee trick is used for fighting at close quarters by holding round the opponent's neck with both hands. Bend the head down and throw the swinging knees to the opponent's ribs. Use both knees to strike both ribs at the sometime.
To protect: jumps back far away from the opponent then strikes at the opponent's abdomen with the foot
To counter: does the same as to counter in HAK KOR CHANG ERAWAN.
The abstract: The using of all tricks (Cherng), try to use with as much speed, as powerfulness, and have a quick eye in order to get the best results if lacking some of them it would be useless.



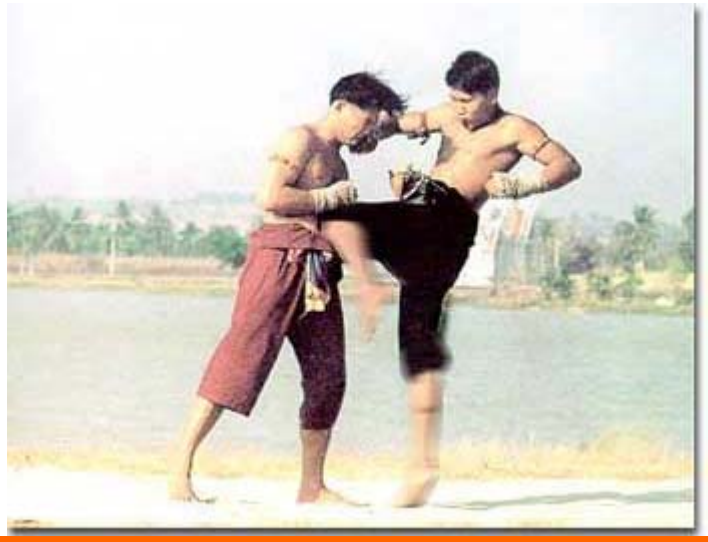
THAO 15 Cherng

PERD TAWAN



The boxer throws the straight left kick to the opponent's chin; the opponent loses his step throw the right fist to his face immediately. This trick is used for attack defense and escape.
To protect pushes the punch on the foot or throws the right kick to the opponent's left calf.
To counter: wipes up the opponents foot by the right arm then throws the left kick to the opponent's rib. If the boxer is a left handed fighter, reverse the descriptions from right to left.

LUANG DAN HERA



Throws a punch and the knee at the same time

The boxer throws the right swinging punch to left jaw and at the same time strikes the knee to the right rib of the opponent. This trick, is used the same as KON PAJON CHANG SAN
To protect: wipes the opponent's punch by the left arm and sways to the right side then covers the right rib with the right elbow.
To counter: use the knee as PAJON CHANG SAN

KRATOO KHUA TA

Throws the straight tiptoes

The boxer throws the right foot to pass the fists and hits the opponent's chin, while that foot steps down bends it and throws it to the opponent's Adam's apple or to the chest in order to make him lost his balance.
To protect jumps back and hold on the left arm guard to protect the chin.
To counter: throws the right kick to the opponent's calf and then
Uses another trick.
If the boxer is a left handed fighter, reverse the descriptions from right to left.



- The thrust kick is a fundamental Muay Thai technique. It is featured prominently in early Muay Thai manuals such as that written in the era of King Rama III as well as that followed by the Korat Muay Thai camp. It is the longest weapon available in Muay Thai, and is used by all Thai boxers for its violence and versatility. It is effectively used to greet, tease, provoke, attack, and defend against one's opponent.
- There are three basic variants of the thrust kick: the basic thrust kick, the side thrust kick, and the snap thrust kick. The snap thrust kick is known in Thai as the "Yotha Sin Thop," which means "Horse Warrior." This technique is named after the rapid and violent kick of a horse. If one is attacked with this kick, one would certainly be at risk of being injured as if being kicked by a horse.
- The snap thrust kick can be thrust to the front, left- or right-hand side. Power is transferred to either the tiptoe, the sole, or the instep of the foot, just like in the basic thrust kick. The two kicks are differentiated in terms of their direction. Whereas the basic thrust kick is thrown in a horizontal line, the snap thrust kick travels in a diagonal line by a throwing of the leg and a simultaneous twisting of the hips. The foot is thrust forward and upward to the chin, breast, or pit of the stomach. It is sharper, more violent, and gets more distance than other methods of attack.

Practice While practicing the snap thrust kick, trainees must be on guard while casting their leg towards the target. In doing so, the trainee must twist his hips to transfer power to the front. Trainees should practice this skill with both legs.

Defending One should employ simple defense techniques against the snap thrust kick while being very careful since the kick can be made in a very abrupt offensive manner. Following is a list of some general defensive techniques:

1. Elude (Avoid)
2. Retreat (Retreat and attack)
3. Sidestep (Sidestep and attack)
4. Wiping off the attack
5. Guard
6. Grapple
7. Causing the opponent to fall
8. Start attacking and offending the opponent

Examples of such offensive counters to the snap thrust kick

1. Using the fist to counter a front straight kick
    - Use the hand to wipe off the kick and cast a straight punch to the stomach
    - Use the knee to defend against the kick and throw a counter punch
    - Use the hand to defend against the attack and then punch
2. Using a round kick to counter a thrust kick
    - Grapple, push and kick
    - Wipe off the attack and throw a kick to the lower part of the body
3. Applying the knee to counter the attack
    - Sidestep and throw a knee strike
    - Wipe off and then use the knee
    - Use the hand, arm, or body to counter the attack and then use the knee
    - Grapple, then push or knee within the clinch

Throws the tiptoes and the kick

The boxer throws the tip of the foot to the opponent's navel and then jumping up to throw the right kick to the opponent's chin. The trick is used for attack, defense or escape.

To protect: twist the body side on to the opponent by holding up the heel and the tip of the foot touching to the floor then twist the rest to the right side and hold on to the left elbow guard to proven the kick.

To counter: wipe the opponent's heel up with the left punch and use the other tricks.

If the boxer is a left handed fighter, reverse the descriptions from right to left.





MANOP LEN KHA



Swing-back kicks

The boxer steps the left foot to the front and sways the back foot to the right then throws the swing kick to the opponent's jaws or the ribs. The boxer can do the same actions if the opponent's careless. This is trick used for defense.

To protect sways the body and bends down the right elbow to wipe the opponent's foot to the right by pushing out the right punch.

To counter: throws the left foot to the opponent's abdomen and uses other tricks.

If the boxer is left handed fighter, reverse the description From right to left.

MATCHA LEN HANG





Kicks in three actions to the three targets: leg, Chin, neck

The boxer steps the right foot, turn the shin to the left side the weight on the right leg then twist the body forwards and throws the strong kick to the opponent's left leg. Lets the foot pass to the left side, and throws it to the opponent's chin and pulls it in, then throws to the Adam's apple or the eye sockets of the opponent. This trick is used for attack.

To protect: jumps back from the opponent.

To counter : pounces on the opponent' foot and jerks it, then uses another trick such as throwing the punch or a kick.

If the boxer is a left handed fighter, reverse the description from Right to left. This trick, used one foot to kick in three action.

Jumps to throw a kick

The boxer used the right foot to make a strong kick, then used the left foot to throw a straight kick to the chin or to open the opponent's guard. Then jumps to throw the right kick to the opponent's chin or jaws. This trick is used for attack, defense or escape.
To protect: jumps back from the distance of the kick,
To counter: throws the right foot to the left calf of the opponent then follows by another trick.
If the boxer is a left handed fighter, reverse the descriptions from Right to left.



Throws the straight kick and a swing kick

The boxer throws the left foot to the opponent's Adam's apple or presses to the neck which puts the opponent off his balance. Then throws the right swing back kick to the opponent' s rib. This trick is used for attack, defense counter move or escape.

To protect: turns the head to the back or bends the body back and wipes the opponent's left foot by the right arm then swaying to the left side and covers the left rib with the left hand.

To counter: throws the straight left punch to the chin or kicks to the opponent's left leg to put the opponent off balance.

If the boxer is a left handed fighter, reverse descriptions from right to left.





JARAKHE FAD HANG

Swing-back kick

The boxer steps forward, the weight on the left leg then turns round and kicks back wards with the right heel to the opponent's jaws or the right rib. If the opponent can catch the right foot, stand with the left leg and throw the right elbow to the opponent's chin. This trick is used for defense or if the opponent's careless.

To protect: wipe the opponent's right foot to the right side with the Right arm.

To counter: catches the opponent's right foot and jerks forwards.



GINNAREE LEN NAM

Throws up the heel

This trick is used when the opponent moves into the armpit, if he moves to the left armpit bend body to the left and press the opponent's head down then bend up the opponent's abdomen.

To protect hold the right arm guard over the face.

To counter: use the elbow trick in KWANG SABAT NA (shakes the elbows)

If the opponent moves into the right armpit, reverse the descriptions from right to left.



TAM DUAY KHANG

Throws the shin

This trick is the same as the foot trick in LONG DAN PRATOO (swing-kicks) but changes from throwing the back foot into throwing the shin. This trick is used when the opponent wake in closely to the distance of the shin.
To protect push out the left arm to the opponent's right shin.
To counter: throw the left foot to the opponent's abdomen.
If the boxer is a left handed fighter reverse the descriptions from Right to left.



- The roundhouse thrust kick is a fundamental Muay Thai weapon. It derives its power from the momentum gained by twisting the entire body. It uses any part of the leg, from the upper thigh to the foot, as the striking weapon. The central pivoting point the hip, around which the leg and foot is swung towards their ultimate target, which could be the ears, jaw, shoulders, chest, rib cage, abdomen, hips, or legs of the opponent.
- The basic stance for the roundhouse thrust kick is with the legs slightly apart, one leg in front of the other. If one is right-handed, then the right leg should be behind the left leg, and functions as the anchor leg. The situation is opposite if one is left-handed. If the roundhouse thrust kick is delivered using the anchor leg, it is a very powerful weapon. The kick begins with the anchor leg being moved around behind the front leg. This twisting creates tension that adds to the power of the kick once the anchor leg is released and spun around the hip towards the opponent.
- The front leg can also be used to deliver the roundhouse thrust kick. It is used to disturb one's opponent, teasing him and reducing the momentum of his attack. For this kick, the front leg is used to kick the opponent by the twisting of the front of the foot onto the target. Note that in this action the body is not turned as this will expose the boxer's side, inviting an attack from the opponent.

- Because the roundhouse thrust kick relies on the momentum and power created by the quick twist of the body, it is easy for boxers to lose their balance while attempting to deliver the kick. A common way to compensate for this is for a boxer to drop his arm on the kicking side backward in order to stay balanced. This, however, leaves the body unprotected and open to a counter attack for in addition to the arm being in the rear it will also take more time for the boxer to bring it forward again. To avoid these difficulties, the roundhouse thrust kick should be practiced with both fists held in front to protect the face at all times. You will also be in good position to advance and attack further with your fists should the opportunity present itself.

Practice To train the roundhouse thrust kick on the sand bag, boxers should stand squarely in front of the sand bag and concentrate on the task at hand. If right handed, the boxer should part his legs with the left foot set slightly diagonally to the front and left. Next, turn the waist, hip and the right or anchor leg clockwise. Then, release the leg, turning the waist and hip at the same time. This will create a powerful roundhouse kick that uses the body's momentum to its fullest potential, allowing the back of the foot or the shin to hit the target with tremendous force. During this action, the left leg has become the main axis of the kick. Standing on the ball of the left foot will improve your balance and also the efficiency of the kick. For left handed boxers, the same procedures are to be followed but in the opposite direction. Practice of this technique is essential as it is a very important Muay Thai weapon. Boxers should practice using both legs regardless of whether they are right or left handed.

Defending

1. Ward off the kick by using the hands, arms, or elbows.
2. Receive the kick with an elbow or arm.
3. Receive the kick with the knee.
4. Receive the kick by protecting oneself and holding the opponent.
5. Sway from the reach of the kick.

Retaliation against roundhouse thrust kicks

1. Retaliate by using the front fist.
2. Retaliate by using the rear fist.
3. Retaliate against a high kick with a low kick.
4. Retaliate against a body kick with a body kick.
5. Retaliate against a high kick with a body kick.
6. Retaliate against a body kick with a low kick.
7. Retaliate with a direct thrust kick.
8. Sway away from the kick and then retaliate with a knee strike.
9. Move away and then attack with a knee strike.
10. Sway to the side and then return with a knee strike.
11. Ward off the kick and retaliate with the knee.
12. Protect with shins, elbows, and arms, and retaliate with the knee.
13. Hold, push, and retaliate with the knee.
14. Retaliate with a reverse elbow.
15. Ward off the kick with the arm and retaliate with the elbow.
16. Protect, hold, and retaliate with the elbow.
17. Protect, hold, push, and retaliate with the elbow.
18. Protect, hold, pull inward and retaliate with the elbow.
19. Retaliate with the 'Tad Mara' (by ducking away from the kick, and then after the kick passes over your head raising your head and capturing your opponent's leg between your head and shoulder. Then you can throw your opponent to the canvass).

Muay Thai roundkick mechanics

The Muay Thai roundhouse kick is swung around "dead-legged" style. In other words, imagine that your leg is a baseball bat. That means that the knee does not exist. Now, to get that leg to swing around and through a target, you have to use your hip to swing it around.

Let's break it down. Pretend that your leg is in a cast from the ankle to just below your hip. Your knee is immobile. You have to swing the kick around like a baseball bat to strike through your target.

First, step at an angle. You lean in the way that you are stepping, which is coincidentally the opposite direction from your kicking leg. (that is an important item to note, I'm coming back to it in a moment)

As you step, you should already partially rotate your support foot, and you should also be up on the ball of your foot. Do not step flat-footed.

Now that you have taken that step and the kick is beginning to launch (remember, your leg is immobilized and you have to swing it with your hip) you must pivot on your support foot, *LEANING AWAY* from your kicking leg throughout the entire motion!

The heel of your pivot foot should have turned all the way towards the target during the kick. Or, you can think of it as turning your knee completely away from the target.

You should keep your leg semi-stiff throughout the swing of the kick, tensing it up at impact.

You should point the toes of your kicking foot during the kick. This tightens up the muscles and tendons in the foot and ankle, which will prevent injury if you catch your target wrong, such as when you misjudge your distance when you kick and catch your target with your toes.

Now, lets go back to that "lean away" item again. By leaning away from the kicking leg, you are actually transferring your full upper body weight into the kick. How? Well, I am not a physicist, but this has to do with that law regarding for every action there is an equal but opposite reaction.

But, rather than discuss physics, just think of it like this. Have you ever swung a baseball bat? Or a golf club? In both cases, as you swing the club or bat, your upper body always swings around opposite of the club or bat. Leaned away from it! Baseball players do not hunch into their swing unless they are bunting. Rather, they lean back, or away from the bat and try to knock the sucker out of the park!

Lead Hand Positioning When Kicking

Thai boxers do typically drop one of their hands when executing a roundhouse kick. The reason, as you surmised is for both leverage and added power.

Though you were referring only to the lead side roundhouse kick, and the dropping of the lead hand, the same is true for the rear legged roundhouse kick.

For one, roundhouse kicks from the lead leg are naturally weaker because they do not benefit anywhere near as much from the body's rotation during the kick. When the lead hand "drops" it does not actually just drop, but is swung.

The swing is to:

- ❖ generate additional power while pivoting and
- ❖ help the boxer maintain his/her balance.

A third and not well known reason (unless you study Muay Thai) is that the swing arm can be used to interfere with your opponent. You are sticking it in his face and brushing either his punches or guard aside as you kick.

Further, the arm may drop, but the shoulder does *NOT!* When a Thai boxer kicks, he is leaning away from the kicking leg. Doing this adds more of the body's weight to the force of the kick *AND* gets the boxers head *OUT OF THE WAY* of a counterstrike.

Also, *ONLY ONE* arm drops! The other should come up in front of the face in a high guard position that places the elbow near jaw level and the hand practically above the head. This creates a more solid barrier. The shoulder of the arm that is dropped protects the jaw on the other side.

The above hold true for roundhouse kicking techniques from both sides.

Head Kick Defense

There are *SO* many things you could do as defense, I'll name some of them...

EVASION:

1. Skip back out of the kicks way.

2. Lean backwards so that the kick passes just over your head.

3. Duck (be careful with this one!)

BLOCK:

The "three point defense" is best. With shoulders high, keep both arms in tight to your body. The arm on the side that’s getting kicked should be glued tight to your

body, the opposite arm slaps down on the incoming kick (slap down near the knee). The kick will connect on three points at the same time (if done correctly): upper arm, forearm, and the arm that's slapping down.

You should take a step *AWAY* from the kick as it comes in to help absorb the blow. When I say step away, I don't mean step back. If you're getting kicked on your left, you take a step to your right. You'd be amazed at how much power you can take off of a kick by stepping sideways.

Or, instead of stepping, raise your leg high, with the knee up in your chest, as though you intend to use the leg shield. This may sound like a wasted motion, but it serves two purposes. For one, by being on one leg, it allows your upper body to absorb the kick more freely then when you stand on both feet and rooted. Second, a good kicker can be rather deceptive, feinting high and kicking to the middle. Remember the downwards angled kicks that I've mentioned? Those kicks start high, but then go lower when the hip rolls over.

It should go without saying that you want to be careful about lifting your leg for a high kick if you're worried about feints. A guy can fake a kick high to get you to raise that leg, then throw the "Submarine Kick". However, I will say that if the kick is truly coming at you high (head level), it would be *EXTREMELY* difficult to roll it over into a Submarine/Cut Kick. It is more likely to be rolled over into a mid-body kick.

COUNTER ATTACKS:

The most effective defenses are the counter attacks.

1. Straight punch: Nothing stops a kick quicker than a hard, stiff punch coming down the pike.

2. Push kick: The absolutely *MOST EFFECTIVE* kick defense. A properly placed Push Kick will dump your opponent right on his ass!

3. Submarine/Cut Kick: This one requires some timing. As your opponent starts to kick, you step at an angle to kick his support leg out from under him. For instance, he is throwing a right kick (coming at you from your left). You step at an angle to your right and take your opponents support leg out from under him.

4. Spinning Elbow: Hard to pull off, but what a finish!!! As the kick comes in, you step in with your block. You spin into your opponent with your block and throw the spinning elbow. For instance, your opponent kicks high on your left. You step into your opponent with your right foot and block at the same time. You then step and spin in with your left foot as you throw the left elbow. You want to bring the elbow in over top as opposed to horizontal, because your opponent’s guard will be up and can block the horizontal elbow relatively easily (though it will definitely get his attention).

There are literally endless other defenses, combinations, counters, and variations beyond what I've listed. But, this should give you a start, and you can build on it from there.

PLANG INSEE



Throws the foot and the punch at same time

If the boxer uses the left foot the same as the foot tricks in MANOP LEN KHA (swing-back kicks) but includes throwing the right punch to the opponent's chin and throwing the left foot the right rib. This trick is used for attack, defense, counter move or escape.

To protect: bends the body presses the right elbow to the opponent' s left foot, and wipes the left hand to the opponent's right punch.

To counter: does the same as the foot-trick in MANOP LEN KHA

If the boxer is a left handed fighter reverse the descriptions from Right to left.

Cross switch kicks

This trick is used when putting the opponent off his balance by kicking and sleeping back wards. Throw the left and the right kick to the opponent's jaws again until the opponent falls down. If the boxer practices to get skillful in order to become an experienced kicker while doing this trick the tip of foot should be touching the ground.

To protect hold on to both arms guards cover the jaws.

To counter: put the opponent off balance by throwing the right foot or kicking.



- The Thai name for the kick to the neck is 'Narai Bun Sien'. 'Bun' means to cut, and 'Sien' means the head. Together, it means to cut the neck. The kick to the neck is a forceful move that can be used at any possible opportunity. It involves striking the opponent's neck with the shin of the leg. The shin is comparable to a large sharp knife, and delivered properly to the neck of the opponent it is sure to deliver the knockout blow. However, it is not a move that is easily done, especially if your opponent is an experienced fighter. The kick to the neck is best used when your opponent is off guard or at close range, however, at close range the kick is quite difficult to perform.

❖ The kick to the neck is a long, powerful, and lethal weapon. It can, nevertheless, be defended against and countered easily. Here are some ways to do so:

Defend against and counter

1. Thrust kick forward to stop the opponent's attacking momentum.
2. Lower the head slightly and kick your opponent's anchor leg.
3. Block with the arm and deliver a low kick to the anchor leg.
4. Sway to the back causing the kick to miss the target.

Note Narai Bun Sien is not a secret move for anyone in training camp. It should be practiced at all times from every possible position. The emphasis of the movement is to kick as high as possible. This can be achieved by jumping as well as from the standing position. It also serves as the foundation for many other kicks in the Muay Thai weapons chest, so practice it well.

NANG SALAB BATH



Kicks by changing the feet

This trick used is the same as the trick in PASHEE sabad YANG (cross switch kicks) but changes to throw one of the feet to the opponent's rib
To protect: guard on the jaws with one arm while another guard's on the rib,
To counter: does the same as the trick in PASHEE sabad YANG



Low-swing-kicks

The boxer turns round and twists to throw the right swing-kick to the opponent's left calf to make him lose his balance or to hurt his instep. This trick is used for attack, defense and counter move or escape.
To protect twist the left foot to the right.
T**o counter:** turn back and throw the elbow to the opponent's jaws by the right side.
If the boxer is a left handed fighter, reverse the descriptions from right to left.



The Low Roundhouse Kick of Muay Thai

The low roundhouse kick of Muay Thai how to?

1-There are a number of varieties to this kick. I will discuss one of them in this book.

2-Remember, with the Low Roundhouse kick of Muay Thai, the target area ranges from your opponents ankle up to his upper thigh, with one of the primary targets being peronal nerve (on the end of the thigh muscle, just about one finger width above the knee).

3-I will try to break this up into a few steps, but remember, when the kick is actually executed, all the steps flow together into one motion.

4-Remember, for those who have studied other kicking styles, the impact area is now the lower shinbone. That means you have to adjust your kicking range to reflect this! The is a small, but very important adjustment...

When performing this kick, you must first be at the correct distance from your opponent. Unlike straight kicks and snap kicks the body momentum is generated by stepping sideways at an angle, rather than towards your opponent (or target). The correct distance for this kick is when your opponent is *JUST BEYOND* punching range. During practice, extend your lead hand to your opponent or target. You should be able to touch the opponent or target by simply leaning forward a little bit.

№1-*STEP AND LEAN*: Step sideways at a 45 degree angle to the intended target. As you step, your stepping foot should start to rotate. Make sure you are stepping on your tippy toes, not on a flat foot. As you step, you should lean your body in the direction that you step. This helps get your body momentum going, which is a key ingredient to this kick.

№2-*ROTATE* (and lean): Your entire body most rotate on the ball of your foot. Your leg should be straight (or very close to straight) during the entire kick. As you rotate and kick, your body should stay leaned away from the kicking leg. This acts as a counterbalance of sorts, and gets the weight of your upper body behind the kick.

№3-*IMPACT*: When the leg strikes the intended target, it should strike with the lower portion of the shinbone and/or the very upper part of the instep. The momentum of the kick should follow through the target. The kick does not stop at impact! The follow through is probably the most important facet of this kick. Think of your leg as a baseball bat. Swing it all the way through the target, attempting to break through everything in it's path.

The above instructions are very simplified, and without the benefit of photo's or demonstration, may not make complete sense. I have left out of the steps the instructions on how to hold your guard as you kick as that has been addressed in another part of this book. I will finish this up with some bullet points.

- Again, do not kick if you are standing too far away from the opponent. This forces you to step *INTO* the opponent when covering the distance, and gets your body's momentum traveling in the wrong direction
- When you lean away from the kick, lean far enough away so that your head is out of reach of your opponents punches. *ESPECIALLY* during low kicks, as you have to stand closer to your opponent while executing them.
- Swing your leg in a "dead legged" style using your hip. Very similar to kicking a soccer ball or football. *DO NOT "SNAP" THE LEG!* Follow all the way through the intended target. If you were to miss, the kick would literally spin you around!
- When the kick impacts with the target, the heel of your support foot should be pointing at your target. Or, you can think of it as having your knee facing completely away from the target.
- Remember to keep the foot extended! Many people forget to do this because they are kicking with the shin and therefore forget to pay mind to what they do with their foot. Kicking with a "lazy ankle" leads to injuries.
- The impact with the intended target (when the kick is thrown correctly) creates a "rebound" effect. Learn to use this to get yourself back into your basic stance rather than "retracting" your leg.

- ❖ The most common target is the outside of your opponents lead leg on the thigh. However, do not forget that the rest of the leg, both inside and out is a legal target.
- ❖ The support leg bends when kicking low. The lower your kick, the lower you bend your support leg. Remember to still stay on your tippy toes.

When kicking (or performing any Muay Thai technique) it is important to remember that the feet, hips and shoulders all move as *ONE UNIT!* There should never be any twist to your body. If the feet rotate to the left, your hips and shoulders rotate to the left with them. By moving the body as one unit, the boxer is able to get his or her full weight into his or her techniques.

Using the Muay Thai Low Roundhouse Kick

To start off, the kick is designed to destroy your opponent's base. Thai boxers often refer to kicking their opponent's legs as "chopping down the tree". The low kicks are often used most during the beginning of the match to deaden the opponent's leg. After the leg has been beaten on a bit to slow them down, the kicks start being aimed at the midsection. This is because the legs are going to now be slower to lift to block the incoming kick, and also to beat on your opponent's ribs and breadbasket to knock the wind out of him. Towards the later stages of the fight, when your opponent is tired, the kicks go upstairs to the neck and jaw for the knockout!

With all leg kicks, the hand that is on the same side as the kicking leg should be extended into your opponents face! This blocks his/her line of sight, and also puts a barrier between you two, making counterattacks harder to execute!

As mentioned, there are many variations to leg kicks. The most common leg kick is a roundhouse kick to the outside of the thigh of your opponent's lead leg. When this kick is executed, it commonly is thrown so that the kick is traveling on a horizontal plane with the ground.

One slight variation to this kick is changing the angle of your initial step so that instead of kicking the outside of the thigh, you kick directly across the front of the thigh. To do this, step more sideways than at an angle as you kick.

If you opponent is standing with the same side lead stance as you (both of you in left side leads, for example) You can throw a lead-legged roundhouse kick to the inside of their lead ankle or calf. No step is required, just lean back and rotate in place. The kick should travel upwards as though you are kicking a ball, not sideways. This kick is commonly used with the inside of the instep as the striking surface. This kick is amazingly painful to your opponent as the inside of the ankle and calf is not very protected by the body's muscle structure. You do not have to kick very hard to break your opponents stance, making it easy to follow with a few quick straight punches down the pike!

One of our gym's favorite "tricks" is what we refer to as the "submarine kick", and other gyms refer to as a "cut kick". The proper way to block a low roundhouse kick is to raise you leg and block with the knee/shin. The idea is to sucker your opponent into raising the leg block, then bringing the kick underneath the raised leg to strike the support leg. To set this up, you can throw 1 or 2 roundkicks to the outside or your opponent's thigh so that they will automatically raise the leg to defend when they see you bringing the next kick. Step more deeply and get down low so that your kicking leg passes under their block (or strikes near their blocking foot and pushes through) to their support leg. You should try to use your leg to "scoop" them off of their feet. You can also use your swing arm to help them by pushing them across your kicking leg. If done correctly, your opponent will perform a lovely cartwheel in the air, landing on their head.

One final technique that I will mention in this book is kicking at the outside of your opponent's knee in a downward, chopping motion. The idea is to buckle their knee so that their stance is broken, giving you the opportunity to counter while they regain their feet. To perform the downward motion, when the kick reaches its apex, you rotate your hip all the way over so that your kick is now aiming back at the floor, and you "chop" it through. This kick has considerable power with practice. (This is also an excellent kicking angle to use when kicking at an opponents head. The added power of rolling the hip over and kicking back into the floor can often break through an opponents strong guard to land on their neck or jaw, producing a knockout).

Setting Up the Low Roundhouse Kick

As I'm sure everyone can imagine, with their being so many variations on the Low Roundhouse Kick of Muay Thai, there are also several variations when it comes to setting the kick up. I'll attempt to discuss some of them. Ultimately, once you learn the kick proficiently, you will find your own way. View these as guidelines, or basics...

Let's start with the Low Roundhouse Kick to the outside of your opponents lead leg. For our purposes, both fighters will be considered to be in left-side lead. You wish to kick with your right leg to the outside thigh of your opponents left leg.

My preferred method to set up a kick to the leg is to start with a punching combination first. By getting your hand in your opponents face, you are distracting his attention upstairs and away from your intended target. The combination: JAB-CROSS-REAR ROUNDHOUSE KICK is not only one of the most basic combo's, but arguably the most effective. (This is true of almost every punching/kicking art)

Referring to the above combo, I personally teach two approaches to it: continuous flow and broken rhythm.

CONTINUOUS FLOW: in this version of the combo, each strike follows a steady flow, striking one after the other. To do this, the JAB is thrown as a real punch, but

the CROSS is only thrust into your opponents face and left there to block his line of sight. The KICK then comes right behind the "CROSS" into the leg. The reason for throwing a fake cross is so that you *CAN* throw the kick in the same rhythm. If you throw a real cross, you are forced to plant you feet for a split second, preventing you from flowing into a kick. Therefore, only thrust the hand forward into their eyes as though you are punching and leave it there as you kick.

BROKEN RHYTHM: This combo is thrown with each technique being a genuine strike. Simply throw the jab-cross combination, return to your basic stance, then execute a low roundhouse kick. Done properly, the jab-cross combo should momentarily stun the opponent giving you opportunity to get the kick in. With this combo, you have the option to kick with either leg if you so choose. *IMPORTANT NOTE*- after executing the jab-cross, take half a shuffle backwards to give yourself room to throw a really good kick. If you kick from where you are after completing the jab-cross combo, you will be too close to get a really effective kick off. In the *CONTINUOUS MOTION* version of the combo, you don't have to adjust because of it's flow. The punches are more diversionary to allow you to get the kick in unexpectedly.

FAKING, THEN KICKING: As mentioned before, a favorite way to land the SUBMARINE KICK (low roundhouse to opponents support leg when opponent attempts to leg block with lead) is to sucker your opponent into lifting a leg block high for you to go underneath. First, set a pattern by kicking at the thigh, making your opponent used to blocking it high. Do a hip thrust as though you are starting to kick, the second the opponent begins to lift the leg, come underneath with the SUBMARINE KICK to his support leg.

PUSH KICK: Another set up for the low kick is to push kick first. If the push kick lands effectively, your opponent will either be staggered, or at least have forward momentum halted, as the push kick is being placed back to the ground, set it down into the step that leads to the roundhouse kick. In other words, you throw a lead-leg push kick, instead of retracting it, set it down into the ground into a step sideways (at a 45 degree angle) directly into roundkicking.

DEFENSIVE SET UPS

Above, I mentioned how to set up offensively for the low roundhouse kick. Now I'll discuss defensively setting it up.

KICK to INSIDE OF OPPONENTS LEAD LEG: you can use this roundhouse kick with a similar objective to the push kick. When your opponent tries to move fwd's to strike, throw the short, rising roundkick to the inside of the lead ankle or knee. This will stagger him and nullify his attack.

LEG BLOCK: After using a leg block to stop a kick, place the blocking leg down while stepping (as the offensive push kick set up) directly into a low roundhouse

kick. You can either attack the opponent's leg that he just kicked with (as he is still trying to set it down) or the support leg (he is still on one leg).

AFTER SWEEPING KICK ASIDE: If you opponent throws a push kick, and you sweep it to your outside correctly, you will expose the back of your opponent, leaving the backs of his legs open targets for a low kick. Kick at the leg you swept aside, as that should be the easiest target.

NOTE: I have not discussed this technique yet, but there is a method to block a mid-body level roundhouse kick *AND* sweep it aside. You can apply the above low kick counterattack the same way.

LEANING AWAY FROM HIGH KICK: If your opponent throws a high roundhouse kick, one defense is to simply lean back so that the kick misses. When your opponent misses, the missed kick will continue to spin him exposing his back. Again, I recommend attacking the kicking leg as he brings it down to the floor.

Blocking Low Roundhouse Kick

Pick your checking (attacked) leg up, and turn it out slightly. You should take the kick directly on the front of your shin, never on the outside of your shin - too much soft tissue (bruising) and also the smaller fibula bone in your shin could be fractured.

Try to take the kick higher on your shin rather than lower; the tibia bone is thicker & stronger here, but we generally want to avoid contact with the knee.

Now this is important for fighters: Try to take the check high on your shin, but strike your opponent low on the shin. IE: turn your checking leg out slightly to make contact with your opponents lower shin - right on his ankle joint if you can. Checking in this manner will hurt your opponent a great deal and he will quickly lose interest in throwing kicks at you.

Also: Raise your foot up when you check, do not leave your toes pointing towards the floor. This adds muscular strength to your check via the Tibialis Anterior muscle on the front of your shin, and protects your ankle. You do not want to be kicked on that ankle!

Another reason to turn your shin so that it "faces" the oncoming kick is so you don't get moved by the kick.

A common mistake I've seen Muay Thai novices make is that they lift the leg straight up with the knee pointed towards their opponent during the block. Besides presetting the soft tissue to the kick, the force of impact can turn you, therefore presetting your side to your opponent.

Though we are talking semantics only, I have been taught that you block *WITH* your knee, because the knee is much stronger than the shin. In truth, you are not

blocking with the knee cap (patella), but the very thick part of the shin immediately under the knee cap.

KON MUAY THAI

Kon Muay means the movements or the styles of using Muay Thai as the art of Fighting both of the attack and the defense, which are named by the characteristic of the usage. If using for example the attack called Knon Muay JuJom. If using for the defense or counter called Kon Muay-Kae. If using for the defense and counter by the fists called Kon Muay-Kae Mad, to defend and counter by the feet called Kon Muay-Kae Tao, to defend and counter by the knees called Kon Muay-Kae Kao, to defend and counter by the elbows called Kon Muay-Kae Sok.

Kon Muay are divided**:**

- **Kon Muay - Kae Mad 29 Kon**
- **Kon Muay - Kae Thao 23 Kon**
- **Kon Muay - Kae Khao 3 Kon**
- **Kon Muay - Kae Sok 4 Kon**
- **Kon Muay - JuJom 23 Kon**

Kon Muay-Kae Mad 29 Kon

SALAB FAN PLA



CROSS-SWITCH MOVEMENT

This Kon Muay is the first skill of Mai Kru. If the master of basic movement to escape outside in order to use the other techniques.

The attacker walks in and strikes the defensive's face with the left punch.

The defensive steps obliquely for wards to outside with the weight on the right leg. Use the left arm pushing out the punch from face. Throws the right punch to the attacker' eye socket.

If the attacker strobes with the right punch do the same as above in the opposite directions, Be trained in both left and right to get more skillful until to know what to do by your own instinct. It's the basic main movement to use the Ma Yong style (HORSE-WALKING) approached to Mai Muay Thai in order to practice the more difficult movements (the other techniques).

PAKSA WAEG RANG



The bird peeping through the nest Movement

This Kon Muay is the master of fighting at close quarters in order to fright with other techniques.

The attacker walks in and throws the right punch to the face, while holds up the left guard.

The defensive steps the left foot obliquely to the right side at close quarters, the weight on the left foot. Pares the punch out of the face by the left arm and counter by throwing the right punch to the attacker's face immediately.

If the attacker throws the left punch, do the same as above in the opposite directions.

CHAWA SAD HOK

The Java Thaws spear Movement

This Kon Muay is the main style to sidestep out of the straight punch and counter by the elbow.

The attacker walks in and throws the left punch to the defensives face.

The defensive steps out quickly by the right foot obliquely to out circle (the weight on the right leg) close to the attacker. Pares the attacker's punch out by the left arm. Bend the right arm as the angle burst in to the attacker's rib.

If the attacker throws the right punch do the same as above in the opposite directions. For training, the attackers must not throw the elbow to the rib, but use the arm touch the rib. Do it slowly for training. If you do it very fast, the trance may be injured.



INAO THANG GRIT



Inao stabs his Kris

It is the main style to block the straight punch by fighting at close quarters.

The attacker walks in and throws the left punch to the defensive' face.

The defensive steps in hurry by the left foot obliquely to inside (the weight on the left leg). Pares the punch out by the right arm. Bends the left arm as the angle paralleled to the floor in order to burst the attacker's rib.

If the attacker throws the right punch, the defensive do the same as above in the opposite directions.

YO KHAO PRASUMARU



This Kon Muay use for defense the straight punch at close quarters by let the punch pass over the head and throwing the punch at the chin.

The attacker walks in and throws the left punch at the defensive's face.

The defensive bends the head down, let the punch pass over while steps forwards with the left foot. Then throws suddenly the left punch to the attacker's chin.

If the attacker throws with the right punch. Do the same as above in the opposite directions.

TA THEN KHAM FAK



The old man holding a pod Movemen

This Kon Muay is the basic technique to defense the upper punch by pushing the punch out with the arm.

The attacker walks in and throws the left punch to the defensive's face

The defensive steps forward by crossing the left foot in to the attacker's in-circle, the weight on the left leg. Bends the right arm and holds up in the front of the face. Then throws it over to push the attacker's fist out over the head. Throws the left punch to the tip of the chin.

If the attacker throws with the right punch. Do the same as above in the opposite directions.

MON YAN LAK

The Mon press against the pillar Movement



This Kon Muay is the important main movement to defense against the fist by pressing against the top of the chest or the abdomen.

The attacker walks in and throws the left fist to the defensive's face.

The defensive holds the both hands up to guard one's face, while thrusting with the left leg to the top of the chest or the abdomen.

If the attacker throws the right fist. Do the same as above in the opposite directions.

KHUN SUEK TEE THUAN

The warlord hit with the lance Movement



the same as above in the opposite directions.

DAB CHAWALA



Extinguish the lamps Movement

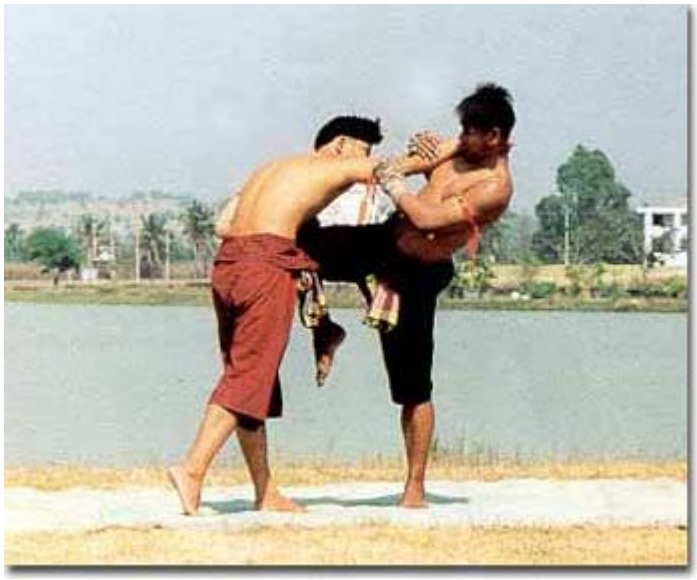
This Kon Muay is using to defend the straight punch by throwing the punch to the face.

The attacker walks in and throws the left straight punch at the defensives face. Guard over the chin with the right fist.

The defensive steps the right foot out obliquely to the out-circle at the level of the straight fist, the weight on the right leg. Grabs the punch with the right arm then press down the attacker's left arm in order to make the clear target at the chin. Then throws the left punch to the face at the same time of to pressing own.

If the attacker throws the right fist. Do the same as above in the opposite directions.

NOO TAI RAO



Rat walks on the line Movement

This Kon Muay is Mae Mai, the master movement of training to slow down
The strength punch and gets the opportunity to counter by kicking kneeing or throw a punch as you like.

The attacker walks in and throws the right punch to the defensive's face.

The defensive pounces the right hand on the attacker's left immerse wrist and the joint of the elbow at the same time. Bends the body to the back in order to slow down the straighten punch and throws the right knee or counter by kicking at the attacker's rib at once.

If the attacker throws the left punch, do the same as above in the opposite directions.

ERAWAN SUEY NGA



This movement uses for defense the punch by turning the body to push the fist out and counter by throwing the swinging punch at the same time.

The defensive pushes the punch out with the right arm and steps the right foot obliquely to the outside in order to make a distance to deliver the punch. Then up the left punch to the tip of the chin.

If the attacker throws the right punch. Do the same as above in the opposite directions.

HANUMAN THAWAI WAEN



Monkey presents the ring Movement

This movement used for defense the punch or the foot of the opponent by usage at close quarters and threw up both of the fists to the tip of the chin.

The attacker walks in and throws the right punch to the defensive's face.

The defensive sways the body to escape from the punch and suddenly steps by the right foot at close quarters, then turns to the left and throws up both of punches to the tip of chin. (This action called : MAD SOI DAO KOO, or the both uppercuts.

If the attacker throws the left punch. Do the same as above in opposite directions.

HONG PEEK HAK



Swan with broken wings Movement

This Kon Muay used to defend against the punch by steps quickly to incircle and striking to the shoulder with the elbow. The shoulder may be broken out of the socket or badly hurt.

The attacker walks in and throws the right punch to the defensive's face

The defensive steps with the left foot at close quarters, pushes the fist out with the left arm and then strikes the right shoulder with the right elbow.

If the attacker throws the left punch. Do the same as above in the opposite directions.

SAK PHUANG MALAI



To tattoo a lei or making a ring of flowers as the necklace Movement

This movement is used for close to the body and throws up the elbow to the rib or the reed of a pipe.

The attacker walks in and throws the left punch to the defensive's face.

The defensive counters by stepping the right foot close to the attacker and uses the right arm to brush off the attacker's left fist away and throws the left elbow up to the chest of the rib of the attacker.

If the attacker throws the right fist. Do the same as above in the opposite directions.

FAN LOOK BUAB



Slicing the cubumber Movement

This movement is used for the quick approach to the body and throws the elbow to the forehead.

The attacker walks in and throws the right punch to the defensive's face.

The defensive counters by stepping the left foot into the inside, using the left arm to push the fist out, stepping the left foot close at quarters and throws the right elbow at the forehead.

If the attacker throws the left punch, do the same as above in the opposite directions.

KHUN YAK PA NANG



KON KAE MAD

This Kon Muay uses the hand to enfold the body and trips with the leg then threw by the hip. Now a day does not use this trick on the canvas.

The attacker throws the straight left punch to the defensive's face.

The defensive steps the right foot oblique to the right and sways to escape from the opponent's fist then steps the left foot closed to the body while enfolds the opponent's body with the left hand and threw down with the hip.

If the attacker strikes with the right punch, do the same as above in the opposite directions.

PID POK CHOK DUAY SOK



Close, cover and hit with the elbow Movement

This Kon Muay is another of Mai Kru to protect the fists. The use of this technique is guarding the arms to cover the head and swaying the body in order to let the punch passed through the neck pit.

The attacker walks in and throws the right punch at the defensive's face.

The defensive counters by stepping the right foot inside and uses the arm to guard on the head which lets the punch passed near the arm. Then hurry to step in with the right foot and threw up the elbow to the forehead. If the attacker throws the left fist, do the same as above in the opposite directions.

KLUERN GRATHOB FANG



KON KAE MAD

This Kon Muay used for de pence against the fist by roll the body in close to the opponent and throwing the elbow reverse pounding the chest or rib.

The attacker walks in and throws the right punch to the defensive's face.

The defensive steps the left foot obliquely to the attacker's left side the weight and the left foot then turns the body to throw the swinging back elbow to the chest or the rib. If the attacker throws with the left punch, do the same as above in opposite direction.

SUAN THUAN



KON KAE MAD

This is the main movement (Mae Mai) of Muay Thai for training to defend the fists by alternating the feet and pushed the arm out. The opponent's fist would passed over the shoulder. It'd make clear targets in order for you to attack as you wish. (The same movement as Kon Pak Sa Waeg Rang)

The attacker hit with the right fist to the opponent's face and holds on the left hand guard.

The defensive steps the right foot for words, the weight on the right foot and teeps looking at the opponent. Then throws the straight left punch with the swinging shoulder and push to the inner part of the arm away, lefting the opponent's fist passed over the head. Then you can counter by using all parts of body such as right fist, right elbow, the left foot or the left knee. If the attacker throws with the left fist, do the same as above in the opposite directions.

BATHA LOOB PAK



KON KAE MAD

This Kon Muay used for defense against the fist by sweeping back with the hand and throwing the straight kick to the chin

The attacker throws the left punch to the defensive's face

The defensive wipes the opponent's fist out and throws the right foot to the tip of the chin.

If the attacker throws with the right fist do the same as above in the opposite directions.

PRARAMA JONG TANON



KON KAE MAD

This Kon Muay used to counter the fist by throwing the punch and foot at the same time. This technique can be used both of outside and inside.

The attacker walks in and throws the right punch to the defensive' shoulder while holding up the left-hand guard.

The defensive steps the left foot forwards to throwing the fist and the kick then strikes the right punch to the face and the left kick to the rib at the same time.

If the attacker throws with the left punch do the same as above in the opposite directions.

NARAI BAN SEAN



This Kon Muay used to defense the fists by throwing the swinging punch Passage over the arm to the head on the temple. (Which the opponent might be kill by)

The attacker walks in and throws the right fist to the face and holds on the left-hand guard.

The defensive steps the right foot oblique to the right the weight on the right foot, throws the swinging left punch to the temple and holds on the right punch in order to throw it again.

If the attacker throw with the left punch do the same as above in opposite directions.

LOOK KANG JAB MAD



KON KAE MAD

This Kon Muay is based on the suitability of the diversion of the head and the alternative of the body as Ma Yong (horse walks)

The attacker walks forwards and throws the right punch to the defensive) face.

The defensive steps the right foot and sways the body a little inside, lets the punch passed through the left side of the neck then turns the head to pressed the arm and strikes the left hand to the elbow on rolled in the elbow by the technique of Kon Hiran Muan Pan din.

If the attacker throws the left punch do the same as above in opposite directions.

RAKRAE HAK KHAN



KON KAE MAD

This Kon Muay is used to defend against the straight punch which threw to face by swinging the arm to wipe the punch and trapping the immure wrist with the armpit then striking the palm to the elbow.

The attacker walks in and throws the right punch to the defensive's face while holding on the left-hand guard.

The defensive steps forwards obliquely the weight on the right foot and sways the body to block the attacker's arm with the left arm then traps the inner wrist with the armpit and throws up the left palm to the elbow joint in order to break the arm.

SOK THAY THOY



KON KAE MAD

This Kon Muay is used to counter the fists by passing under the punch and jump to the back of the body to throw the elbow to the attacker.

The attacker throws the straight right punch to the defensive's face and holds on the left-hand guard.

The defensive alternates the left foot and steps out to the left then bends the head passes under the arm and steps the right foot to the back of the opponent. Then throws the right elbow to the middle of the spine. This trick may injure the nervous system.

If the attacker throws with the left, do the same as above in the opposite directions

KON KAE MAD

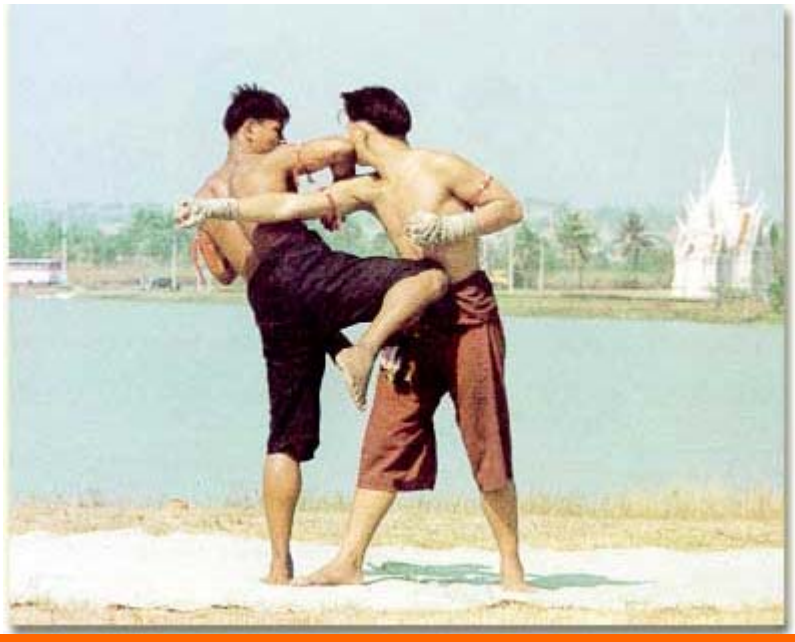
This Kon Muay used to counter by throwing the powerful punch to break the ribs.

The attacker throws the straight right punch to the defensive' face and holds on the left hand guard.

The defensive steps the left foot obliquely outside the weight on the left foot and throwing the swinging punch to the rib which might be broken the jaws or the rib.

If the attacker throws the left punch do the same as above in opposite directions.

HANUMAN HAK DAN



KON KAE MAD

This Kon Muay is using used both of the elbow and the knee at the same Time. It is the close distance of fighting.

The attacker throws the right punch to the defensive's chest or throws the swinging elbow to the chest.

The defensive steps the left foot out and steps close to the body then throws the left elbow and strikes the knee or the socket at the same time throws the elbow to the chin.

If the attacker throws the left of fist or elbow do the same as above in the opposite directions.

JARAKHE FAD HANG



KON KAE MAD

This Kon Muay is using the heel to attack by swinging back when the opponent throws with the powerful punch missing the target and losing his balance. Turning the body to throw the swinging back kick to the kidney with the heel.

The attacker throws the straight right punch with the most powers and loses his balance

The defensive steps the right foot out and sways the body to escape from the punch and lets the fist passed over the shoulder about 6 inches, the weight on the left foot then strikes the hell to the kidney which is the back of the opponent.

If the attacker throws with the left punch do the same as above in the opposite directions.

Kon Muay-Kae Thao 23 Kon

PAK LOOK THOY



This Kon Muay is the important technique, which is, used for defense against the kick by throws the elbow to the skin.

The attacker throws the swinging right foot to the defensive's face and keeps up the hands for his guards.

The defensive steps with the right foot about a half of step weight on the right foot then turns to the direction of the kick, holds up the right elbow at the level of the shin and also hold up the left hand guard at the level of the neck to protect the face.

If the attacker throws the left foot do the opposite as above. But in training uses the forehand instead of the elbow

NAKA BID HANG



KON KAE THAO

It's the main technique to defend against a kick by twisting the tip of foot with the both hands and striking the knee to break it.

The attacker walks in and throws the right swinging kick to the defensive's face while keep up both hand guards.

The defensive quick to turn around to the direction of the kick the weight on the left foot as the Singhayat-Style (the lion's walking). Thrust the tip of foot with the right forehand and catches the heel with the left hand then twists out the tip of foot with the right hand, pulled the heel in with the left hand and stroked to the opponent's calf with the knee.

In training must be careful to do it in lightly actions.

HAK NGUANG AIYARA



To break the elephant's trunk Movement

This Kon Muay is uses for counter of the kick by throwing the elbow at The ham string.

The attacker walks in and kicks forwards to the rib while guarding with both hands.

The defensive crosses the steps approaches the attacker in close distance, turns to the direction of the attacker's kick, and throws the right elbow to the attacker's ham string. At the same time blocks his calf with the left arm which pull up to the high position in order to protect the attacker's elbow.

If the attacker kicks with the left foot, do the same as above in the opposite directions.

VIROON HOK GLAB



The bird somersaults Movement

This movement is used for defense against kicking by throwing the heel to the calf.

The attacker walks in and throws the right foot to the defensive while holding up the hand in the guard.

The defensive turns the body to the direction of the kick and stands confidently with the weight on the left leg and throws the right hell to the attacker's thigh. The holds up both hands guards and to protect the rib.

If the attacker kicks with the left foot, do the same as above in the opposite directions.

HIRAN MUAN PAN DIN



The giant turning the earth Movement

This movement is the master technique of using the swinging back elbow to hit the opponent. Even if the attacker uses a different movement such as throwing with the knee, the fist, or kick, you can counter by throwing the swinging back elbow.

The attacker walks in and throws the right kick to the defensive's neck.

The defensive steps the left foot to the direction of the kick, turns the body to the attacker and guards with the right elbow then turns on to the left side, and strikes the back elbow to the attacker's forehead.

If the attacker kicks with the left foot, do the same as above in the opposite directions.

NAK MOOD BADAN



Serpent sneaks to the ocean Kingdom Movement

This movement is use for bending the body to escape from the kick and throwing the tip of foot to the confidently standing leg to make the opponent fell down.

The attacker walks in and kicks with the right foot at the defensive's neck.

The defensive step forwards with the left foot keep note of the distance of a kick then ducking the body in order to let the opponent's kick passed over the head. Then strikes the tip of foot to the attacker's left thigh, which makes him fall down.

If the attacker kicks with the left foot, do the some as above in the opposite directions.

THAYAE KHAM SAO



This movement is used for counter by ducking the body to strike the tip of foot to the constant leg which makes the opponent fell down supinely.

The defensive steps obliquely to the right side and guards the kick by holding up the left arm. Bending the body and turning the body then thrusting the left foot at the attacker's left by which makes him fell down supinely.

If the attacker kicks with the left foot, do the save as above in the opposite directions.

RUESEE HERN



The ascetic fly's to the sky Movement

This movement is the master of Mai Muay Thai uses for stopping all to the end of fighting (knock out) the trainee must to know how to mix the strain of the attacker's kicking and the strain of himself to make the efficiency of attacking.

The attacker walks in and kicks with the right foot to the defensive's face.

The defensive bends the body forwards and puts the left hand out to press at the hamstring (close to the knee' cap). The mixes the straighten of the attacker's kicking and the straighten of jumping with both feet, then throws the fist to the attacker's face or to the tip of the chin.

If the attacker kicks with the left foot, do the same as above in the opposite directions. This master movement's also use for defense the attack from the knee by the same counter but changes from throwing the fist in to throwing the elbow.

PRARAMA DEAN DONG



This movement is the master trick of Muay Thai. This Mae Mai is: counter by mixing the strength of the kick, the knee and the strength of the jumping out (the total of 3 strength all together). Then throws to the target, with the knee.

The attacker walks in and kicks with the right foot to the rib.

The defensive jumps up and push the left foots to the hamstring, and gets together the strength of the right knee and the opponent's kicking (in the character of throwing to the chin or throwing to the tip of chest). The three of those actions may blow the body up.

If the attacker throws the left foot or the left knee, do the same as above in the opposite directions.

BANPOD THALOM



The mountain falls down Movement or one falls down on the shin Movement

This movement is used for defense against the kick by falling the body down and throwing the elbow to the hamstring and then falling the body down on the whole leg which then might be broken.

The attacker walks in and throws the right foot to the defensive's rib.

The defensive holds the left elbow up and falls down to the shin, and strikes the elbow to the attacker's ham which then the leg might be broken.

Be careful, the trainee ought to begin by practice to fall the body down when faced to the floor many times to get more the skill full.

If the attacker kicks with the left foot, do the opposite directions as above.

NANG MONTHO NUANG THEN



The queen "Montho" sits on the table Movement

This movement is used for attack or defense the foot or the punch by Turning back and throwing the hip to the chest.

The attacker walks in and throws the left foot or the left fist to the defensive's face.

The defensive turns back on the right side, then jumps over to the backside and throws the hip to the chest, the action is making the attacker fall down supinely.

If the attacker throws the right foot or the right fist, do the same as above in the opposite directions.

Grasps the elephant's trunk Movement

This movement is used for grasping and counter by throwing the punch.

The attacker walks in and kicks with right foot to the defensive rib.

The defensive steps the right foot obliquely to the right side, weight on
The right pushes the left hand against the kicking. Then steps the left foot in, and grasps the foot with the left hand pulling it in to the ampit, then throwing the straight right punch to the opponent's face at the same time.

If the attacker kicks with the left foot, do the same as above in the opposite directions.

NANG MONTHO NUNG TAK



This movement is the master technique of Muay Thai, by using the rebound of strength (from the kicking of the opponent) to rebound one (who sit on the ham) to hit with the elbow.

The attacker walks in and kicks with the right foot to the defensive's neck.

The defensive twists to the left of the body and jumps back to sit on the attacker's hamstring, then rebounds to throw the left elbow to the attackers fore head.

If the attacker kicks with the left foot, do the same as above in the opposite directions.

HAK LAK PECH





Breaks the diamond pillar Movement

This is a strong movement use for defense against the kick by breaking the leg with the both hands.

The attacker walks in and kicks with the right foot at the defensive's chin.

The defensive holds the right hand up to pounce on the tip of the foot and catches the heel with the left hand (similar to KON NAGA BID HANG) and presses it down. Then jumps and turns back to standard on the leg) then burst to the knee by striking the bottom to the knee at the same time jerking the heel up with the both hands.

If the attacker kicks with the left foot, do the same as above in the opposite directions.

HANUMAN FAD KUMPAKAN







Monkey beats the giant Movement

This Kon Muay is the technique which is used to defense against the strong foot. So that to use this trick must be depended on the occasion.

The attacker walks in and kicks with the right foot to the defensive's neck.

The defensive turns to catch the heel with both hands (similar to KON NAGA BID HANG). Then turn back to catch the heel, and carry it on the shoulder. Then bends the body forwards and throws the opponent pass over themselves on to the floor, which can make the opponent.

If the attacker kicks with the left foot, do the same as abode in the opposite directions.

LING PREW



Monkey jumps Movement

This movement is used to escape from the punch or the kick then hid at the back of the opponent. Cat-chess both shoulders and throws the knee to the middle of the back.

The attacker walks in and kicks with the left foot to the defensive's neck.

The defensive steps with the right foot and bends the body down to lets the kick pass over. Then jumps to the back of the attacker, catches both the shoulders and throws up the knee to the back.

If the attacker kicks with right foot, do the same as above in the opposite directions.

YUAN THOD HAE



Vietnamese casts a fishing net Movement

This movement is used for defense against the thrusting by grabbing the leg by the arm and stepping out asides then counter by kicking to the opponent's knee-joint.

The attacker walks in and thrusts with the left foot at the defensive's abdomen.

The defensive steps with the right foot obliquely out of the circle grab the leg out with the left arm. Turns the body to throw up the right foot at the knee-joint at the same time.

If the attacker thrusts with the right foot, do the same as above in the go opposite directions.

Suppresses the kick or Sweeps the giant Movement

GRAISORN KHAM HUAI



The lion walks across the stream Movement

This movement is used for defense against the high kick, which is kicking to the face, by throwing the tip of foot to the standing leg of the opponent.

The attacker walks in and kicks with the right foot to the defensive's chin.

The defensive turns on the body to the direction of kicking; and counter by bending the left arm up and puts the right foot in; throwing the tip of foot to the front of the standing leg to make Kim fall down.

If the defensive kicks with the left foot, do the same as above in the opposite directions.

KHUN SUEK TEE THUAN

The warlord hit with the lance Movement



the same as above in the opposite directions.

Kon Muay - Kae Khao 3 Kon

PLIG PANDIN



Digs the earth Movement

This movement is used for defense against the knee-kick by inserting the hand to the knee-joint to block it and launching or pushing out at the neck.

The attacker walks in and strikes the right knee to the defensive's chest and holds on his arms in his guard.

The defensive steps with the right foot obliquely the weight on the right leg, inserts the left hand to the knee-joint of the attacker. Then throws the right fists or pushes to the chin or the chest.

If the attacker throws with the left, do the same as above in the opposite directions.

KANCHAN TONG LOM



Blows the wind wheel Movement

This movement is used for defense against the flying knee-kick by swaying to escape and putting the arm the insert at the knee-joint, while pushing to the chest with the other hand in order to make him fall down the head's struck the floor.

The attacker jumps up and throws the right knee up to the chin or the chest.

The defensive steps with the left foot out, pushes the knee out with the right hand and inserts the hand to the knee-join, while pushing at the chest with left hand. Then strikes the right hand up which makes the opponent fall back, the head striking on the floor.

If the attacker throws the left of the flying knee-kick, do the same as above in the opposite's directions.

Be careful, in the training do not push out to make fall down only touch and push lightly, because this movement may the skull.

BEN SUMERU



Push the Sumeru mountain Movement

This movement is used for defense against the knee-kick by stepping in close to the body and brush the knee out with the arm, then striking the elbow to the attacker's face.

The attacker walks in and throws the right knee to the defensive's abdomen, holds both hands in the guard.

The defensive steps the right foot obliquely to inside, strikes the left arm to the knee, then throws the right elbow to the attacker's face immediately.

If the attacker throws the left knee, do the same as above in the opposite directions.

Kon Muay - Kae Sok 4 Kon

PRARAMA NAO SORN



The king "Rama" pulls the arrowstring Movement

This movement is used for defense of the elbows which thrown from above by ducking the body and bending the arm to push over the elbow then throw out the fist.

The attacker walks in at close distance, strikes both elbows to the forehead or to the crown of the head of the defensive.

The defensive bends the head and ducking the body in order to suppress the attack, then holds up the right arm guard to protect the face from the elbow which is stroked down. And throws out the left punch at the same time.

If counters by the left arm do the same, in the opposite directions.

PRARAMA HAK SORN



The king " RAMA" breaks the arrow Movement

This movement is used to catch the swinging back elbow in the close Distance then twist it.

The attacker walks in and swings the left back to the defensive's face while holding up on the right hand guard.

The defensive steps forward by the left foot obliquely in the closed distance the right hand grabs the elbow while the left hand grabs the elbow while the left hand grabs the immer wrist at the same time (in order to escape from the elbow), then pressing down the left hand and strunk the right hand which caught the elbow down the shoulder might be broken.

If the attacker attacks with the right elbow do the same as above in the opposite directions.

PRARAMA FAD SORN



The king " Rama" strikes the arrow Movement

This movement is used for defense against the swinging up elbow by pushing forehand at the joint.

The attacker walks in close to the body bends the right elbow to strike up to the chin while holding on the left guard.

The defensive steps right forwards at the level of the joint and striked the forehand to the attacker's joint.

If the attacker attacks with left elbow do the same as above in the opposite directions.

PRARAMA YAN SORN



The king "Rama" presses the arrow Movement

This Movement is used for defense against the swinging elbow by pressing the shoulder with the hand to suppress the strength of elbow and counter by striking the elbow or stepping and stroked up with the knee which depend on the occasions.

The attacker walks in and attacks with right elbow.

The defensive steps the right foot closed to the right side of the body inserted the right hand to pressed the shoulder to blocked the elbow then strikes the left elbow to the face or strikes the right knee to the rib.

If the attacker throws the left elbow do the same as above in the opposite directions.

Kon Muay-JuJom 23 Kon



This movement is used by walking in forwards and pulled the opponent down in order to throwing the knee up to the face or the chest. It is the rushed attack.

The attacker walks in and hits with the left fist.

The defensive steps the left foot forwards Then pushed both hands to the front while bending the head in both hands let the attacker's fist slice through the arm. Then the both hands pounce on the opponent to pull him down and strike him with the knee.

KWANG LIEW LANG

Deer turn the neck to look backward Movement

This movement is used for the attacks, which begins with a kick or thrust and follow by striking a kick using the heel to the abdomen or the wind.

The attacker walks in and holds up both arms in the guard.

The defensive rushes to the opponent and throws the left foot, then turn up to kick with the heel at the chest or the chin.

If the attacker begins with right foot, do the same as above in the opposite directions.

IGA CHEAK RANG



Crow tears the net Movement

This movement is used for attack by opening the guard and jumping to Throw a kick to the chin or the chest.

The attacker walks in with the left guard in the front.

The defensive jumps to throw the left knee to the tip of chest or the chin while inserting both hands up inside and opening the attacker's guards in order to let the knee to the target.

If the attacker walked in with the right guard, jump and throw the right knee

TALOB LONG



Press down and throw up the knee Movement

This movement is used for attack by grabbing the attacker's guards and Throwing knee to the chest or abdomen.

The attacker walked in obliquely with the guards in level of the chest.

The defensive grabs the attacker's guards with both hands and presses down. Then throws the left knee to the target.

If the attacker held on the right guard, jump and throw the right knee.

HANUMAN WEAK FONG



This movement is used for attack by jumped to throwing the knee to the chest or chin while pressing the opponent guards down at the same time.

The attacker walks in with the right step.

The defensive jumps and threw the right knee to the attacker's chin or chest while grabbling and pressing the attacker's guards down at the same time.

If the attacker walked in with the left step, throw with the left knee.

NUK KHUM KAO RANG



A quail goes into the nest Movement

This movement is used for attack to the bigger opponent by rolling up Before jumping and threw the fist, elbow and knee to face, body and abdomen at the same time.

The attacker walked in while opening area of the chest.

The defensive jumps in the characteristic of both fists covered to the chest and the head while being the knee to cover the abdomen (which is similar to a quail striking the opponent), then strikes at the chin with the punch, striking the elbow to the and striking the knee to abdomen in the strongest actions.

Usually trained together and usually trained to jump. It would be efficient.

RUESEE MUD SRA



An ascetic drive in the pond Movement

This movement is the important master techniques of attacking by jumping Parallel to the floor to attack the opponent.

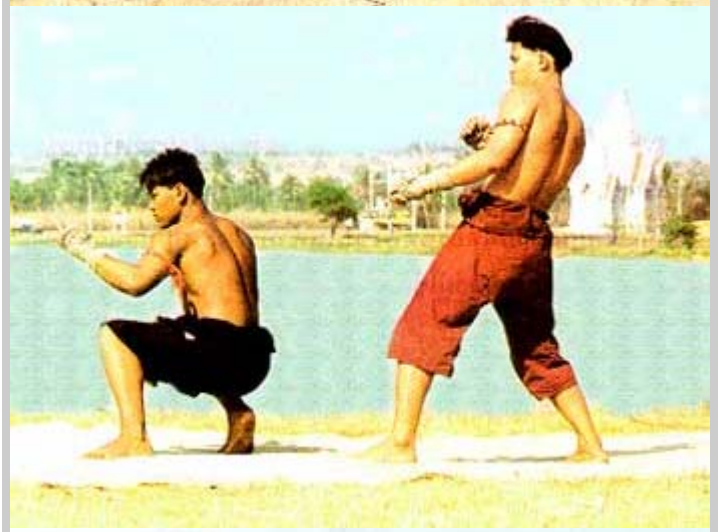
The attacker stands with guards and stepped to the defensive.

The defensive inserts both hands in the gap of the attacker's guards and swipes out both sides, then jumps parallel to the floor and sides, then jumps parallel to the floor and strikes the head to the opponent's face.

Be fore training this movement must practice to jump and strike (as the figure) on the grass or on a cushion to get more skillful. Even if it may be dangerous to the user oneself because it doesn't have the method of stopping or slowing the strengthen when fell down.

Monkey Jumps up Movement







This movement is the highest of the master techniques of Muay Thai. There are a few people who could succeed to practice this. Because it depends on the missing of the kick and the kneeing together and strikes them at the opponent at the some time.

The attacker walks to the defensive.

The defensive kicks very strongly with the right foot and turns around then bends the left leg and jumps up to throw the right knee to the chest or the chin of the opponent.

If practiced by throwing the left knee do the same as an above in the opposite directions.

HAK KOR ERAWAN



Break the elephant's neck Movement

This movement is used for attack while the opponent has walked in and Bent the leg in the ladle-shape. Then walked to step on the knee as walked on the ladle.

The defensive steps the left foot on the right ham of the attacker and hops the right foot up throwing the knee to the chest then strikes the both elbows to the crown of the head.

If the attacker steps forward with left foot do the same as above in the opposite directions.

TAPIEN FANG TOR



Fish hides back of a stump Movement

This Movement is the quickest attack and very efficient in Muay Thai. By Throwing the elbow and the knee while jumping to the opponent's side as the fish escaped to hide at back of a stump.

The attacker walks in and throws the right punch to the face or walks in while right shoulder oblique to the front.

The defensive steps the left foot out side a little which it suitable to elbow and knee, then jumps up to escape from the quick and strong punch, while threw the elbow to the face, the knee to the chest or the of the attacker

If the attacker throws the left punch or walks in with the left shoulder's out to the front. Do the same as above in the opposite directions.

JARAKHE FAD HANG



Crocodile sweeps its tail Movement

This movement is a strong attack by striking a upwards kick to a pit of The neck.

The attacker does the footwork to throwing the right punch or right kick.

The defensive steps in to get the occasion to strike with a strong kick while holding the guard at the level of the face. Then turns are and strikes the swing kick to pit of the neck (with the most strongest action), which the neck can be broken.

If the attacker uses the left punch or the left foot be kick him with the left foot.

YAN ERAWAN



Push the elephant Movement

This movement is used for close attack by pushing the opponent's knee To prevent the kick then delivers the knee kick to the chest (as turned up planks from the bottom to the top).

The attacker walks in and hit with the right fist or steps forwards with the right leg.

The defensive steps with the left foot closes to the attacker, bends the body down to push the knee and delivers the knee kick to the chest at the same time.

If the attacker throws the left punch or steps forwards with the left foot, do the opposite.

THEN KWAD LAN



The old man swipes the floor Movement

This movement used to attack the low parts in the strong actions which it Could hurt the leg or make the head to the floor.

The attacks walk in and kick with the right foot or stands with a pair of feet.

The defensive does the foot works and kicks forwards while ducking to escape from the attacker's kick, lets it pass over the head, then throw the most strongest kick to the attacker instep. If the attacks stands with a pair of feet, the kick at the front leg.

If the attacker kicks with the right foot, the duck and kick with left foot. If the attacker stands with a pair of feet, together kick one of them.

PRARAMA TEE TAB



The king " Rama " attacks an army Movement

This movement is the skill of attack or the master of the skill which stop The fighting to the ends by jumping at the side and countering by throwing the punch and the kick at the same time.

The attacker walks in and throw the straight right punch or stands with left leg in the front.

The defensive jumps to the side of the attacker and threw the straight right punch to the chin, kicking at the chest with right shin at the same time (if the defensive couldn't jump in correct position, the kick or the punch might pass the opponent's shoulder).

If the attacker throws the left punch or steps with the right foot do the opposite.

PRARAMA SAKOD TAB



Alternating of kicks by leg and heel Movement

It is the strong attack, which made the opponent crippled by jumping up and throwing the kick and the heel to the chin and wind pipe.

The attacker walks in and throws the right punch or stands with his guards up and steps by the left foot.

The defensive steps obliquely to the right and still holding that step the right knee now at the level of the shoulder (only reach the floor) then jumping up with the left foot and throwing the hell to the chin. While stepping with the right foot in the air, at the same time throwing the left foot and striking the knee to the tip of the chest and onwards to the chin.

If the attacker throws with the left punch do the opposite.

BANSEAN THODSAKAN



Cut the giant's neck Movement

This movement is the complimentary technique of KON NOKKHOOM KAO RENG It used to strike or to deliver both knees to the chin and both elbows to the crown of the head, it's a strong technique.

The attacker does the footwork to the defensive while both hand guard stay at level of the chest.

The defensive jumps up to deliver both knees to the chin and strike the both elbows to the middle of the crown of the head.

The trainees have to practiced by jumping up until they are skillful, because it is the skill of the conquer.

KWANG JAK NARAI



Turns back and strikes with back punch Movement

This movement is the complimentary technique of KON HIRAN MUAN PAEN DIN In the training, the students practice by turning back quickly in suitable actions.

The attacker walks in and throws the right punch or the attacker walks in closed to the body.

The defensive steps out to the left side of the opponent in suitable distance of back fist then turns back and strikes the back punch to the attacker's face immediately.

If the attacker throws the left fist do the opposite.

PRARAMA YEAB LONGKA



The king " Rama" steps on the city of Longka Movement

This movement is complimentary of kon prarama dern dong. The Trainees who want to practice this movement must have had the skill of KON PRAPAMA DERN DONG Must have the knowledge of how to mix the strength of the opponent's kick and the strength of the jumping kick of oneself.

The attacker walks in and throws the right kick to the defensive's rib.

The defensive steps the left foot on the attacker's shin and jumps up to kick to the pit of the neck or the face of the opponent at the same time. If the attacker throws with the left foot do the opposite



Giant throws the ask Movement

This movement is the skill of attack by jumping to grab the attackers both hands and threw the elbow to the forehead. It's the pair of KON MEKHALA LO KAEW. The one, who has, have thrown with the elbow, stepped back while ducking body back and turned back to pounced the opponent's elbow. If the trainees used in correct Movements, they're beautiful actions.

The attacker walks in and holds on the high guards.

The defensive jumps up to grab the both immure wrists and throw the right elbow to the forehead immediately. Each movement must be done at the same time. The jumping up must be trained to get very skillful, because it's the basic of this movement. (The basic of this Kon Muay)

HANUMAN KHAM LONGKA



Monkey crosses the pool Movement

This movement is the master technique jumping over the feet and using The other technique to hurt the opponent.

The attacker walks in and throws the right foot to the defensive's rib.

The defensive holds the left foot up jumping over the attacker's kick at the level of the hanastring, then delivers the right knee to the abdomen or the chest while pounced the right shoulder of the attacker with both hands. If the attacker kicks with the left do the opposite.

NARAI KHAM SAMUD



The king "Narai" crosses the ocean Movement

The trainees must have the skill of KON HANUMAN KHAM LONGKA Before practicing this movement. Because to train of the jumping over the shin, the trainee must have known a high o kicks by his basic instinct. The jumping over the have was the constant high.

The attacker walks in and throws the right foot to the defensive's rib.

The defensive steps up the left foot over the kick and strikes to the floor then threw the right foot to the attacker's face or the pit of the neck. If the attacker kicks with the left do the opposite.

THE MASTER TRICKS AND THE COMPLIMENTARY TRICKS OF MUAY THAI

Mae Mai Muay Thai or the master tricks of Thai boxing means of movements of Using Mai Muay Thai. The Trainees of Muay Thai must learn and practice before training another tricks in more details The old qualifications teachers had divided Mae Mai Muay Thai to 15 Mai.

MAE MAI 15 Mai

SALAB FAN PLA



THE MASTER TRICKS OF MUAY THAI

This master trick is the main movement or the basic trick used for defensive or to escape from the opponent's straight punch by stepping out the armed-circle lets the punch passed by the face.

The attacker throws the straight left fist to the defensive's face and steps the left foot forwards at the same time.

The defensive escapes by stepped the right foot obliquely right side 1 step and always the body to the right side about 60 degrees the weight on the right foot, the right leg bent a little, in order to away the head and the body out and escapes from the attacker's punch. Then pounces on the upper part of the arm with the right hand and catches the attack's wrist with the left hand then turns front wrist up (This action is similar to break the hand)

PAKSA WAEG RANG

Defenses in-circle



This master trick is the teacher's trick (or the basic trick) to move in and used another tricks.

The attacker throws the straight left punch to the defensive's face then steps the left foot forwards.

The defensive stepped hurry forwards oblique to a half of the left side in the opponent's left arm and swaying the body about 60 degrees the weight on the left foot then bent the both arms to counter the upper part and the lower part of the attacker's arm, the both fists close to each other (similar to put the palms of the hands together in salute), the elbows open about 1 span (25 centimeters), the head and the face are covered by the both arms then glanced towards the opponent's right punch.

CHAWA SAD HOK

Elbow out-circle



This master trick is the main basic to escape from the straight punch by Stepped out and counter by throwing the elbow.

The attacker throws the straight left punch to the defensive's face and steps the left foot forwards.

The defensive steps hurriedly, then always the body about 30 degrees to a half of the right, the weight on the right foot, bent the left arm then striked the elbow to the attacker's rib.

INAO THANG GRIT

This muster skill-is the main basic technique deface the straighten punch And uses the elbow closes to the body in-circle.

The attacker throws the straight left punch to the defensive's face then stepped forwards.

The defensive steps quickly with the left foot forwards then the body always about 60 degrees to the nearly left side the weight on the left foot, penet the right elbow parallel to the floor and threw it to the attacker's rib.



YO KHAO PRASUMARU



Throws the down punch to the chin, bent the body 45 degrees

This Mae-Mai used for defense the straight punch by bending the body down at close quarters lets the punch passed over the head then threw up the punch to the chin.

The attacker throws the straight right punch to the defensive's face and steps with the right foot forwards at the same time.

The defensive steps quickly with the left foot and slightly lowers the left knee while the right stays straight, and bends the body down forwards about 45 degrees weight on the left foot, at the same time throws up the right punch under the attacker's chin. Turns the head back to look at the attacker's chin while skill holds the left arm guard up on the front of the chin.

TA THEN KHAM FAK



Throws the high punch to the chin, bend the body 60 degrees

This master skill is the main basic used for defense the punch to the chin technique and push the attackers first away with your arm.

The attacker throws the straight left punch to the defensive's face. Steps the left foot forwards at the same time.

The defensive steps the left foot of forwards to the half right to the attacker closed quarters, bending the right arm to push the left punches out. Bends the left knees a little and throws up a left punch to the attacker's chin.

MON YAN LAK

Defense the punch by throwing the kick

It is the important master skill. This Mae Mai used to defense the fists by throwing a kick to the top of the chest or abdomen.

The attacker throws the straight left punch and steps the left foot forwards.

The defensives always out wards to the right about 45 degrees, the weight on the right foot. Bends the both arms to guard the face, at the same time throws the left foot to the top of the chest of the abdomen of the attacker to push him away.



PAK LOOK THOY



Defense the kick with the elbow

This master skill use for defense against the kick by throwing the elbow to the shin.

The attacker stands in kicking distance and throws the right kick to the defensive's rib the defensive Bends the body a little and bends the both arm to guard the face.

The defensive then always the body to the left then steps the left foot to the back. Bends the right arm and holds up to strike the attacker's kick. While still guarding the face with the left arm.

DAB CHAWALA



Grapes the punch and throws the fist

This master technique used for defense the straight punch by throwing the fist to the face.

The attacker throws the left punch to the defensive's face, steps the left foot forwards and guards the chin with the right arm.

The defensive steps the right foot forwards to a half right escape from the attacker's left punch, turns the body to right side. Grabs and pressed down the attacker' left arm and throws the left punch to the face then jumps to a half right side.

JARAKHE FAD HANG



Defense the punch by kick

This master skill used when the opponent throws the punch to the wrong target and loses his balance, then turns the body to kick by swinging the heel back.

The attacker throws the straight left and steps the left foot forwards.

The defensive is quick to jumping with right foot to half right in order to escaped the attacker's punch. Bends the arm to guard the face. Stands on the left foot and turns the body to kick at the abdomen or head with the right heel.



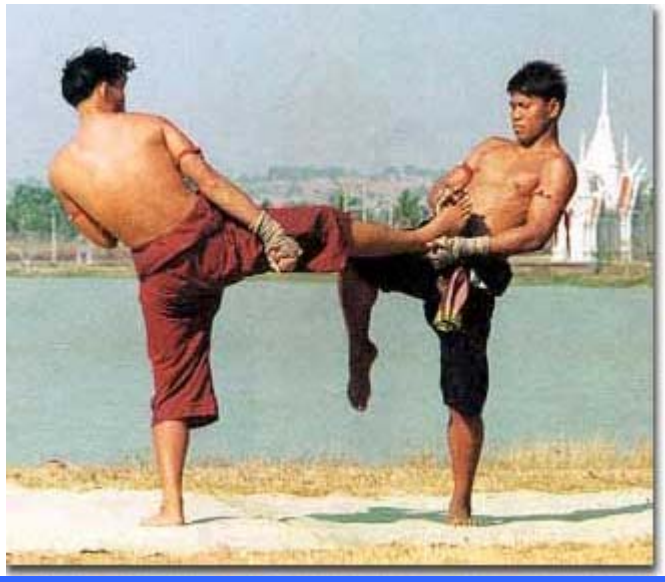
Throws the elbow to the thigh

This master trick used for counter the kick by throwing the elbow to the thigh.

The attacker throws the right kick to the defensive's rib, bends the both arms to guard the face.

The defensive is hurry to stepped the right foot forwards closed to the attacker. Turns the rib to the left, bends the right knee, while the left was straight, then catches the attacker's right foot with left hand and pulls it up, strikes the right elbow to the attacker's ham and holds the attacker's right foot on the high to lost the balance in order to defense the attacker's elbow.

NAKA BID HANG



Twists the leg and strikes the knee to the calf

This master trick use to defense the kick by catching the tip of the foot With the both hands and twist it, then throws the knee to the leg.

The attacker throws the right foot to the defensive's rib, bends the arm to guard the face.

The defensive is hurry away to the left, the weight on the left foot, grasps the attacker heel with the left hand and grasps the tip of the foot twisted outwards then throws the right knee to the attacker's calf at the same time.

VIROON HOK GLAB

To counter the kick by throwing a kick

This master trick use to counter the kick by throwing the heel to the ham.

The attacker raises the left foot kick to the defensive's rib.

The defensive is quick to throw the left foot to the left ham of the attacker, While holding on the both arms to guard the face. The kicking must do in rapidly and strongly to stroked the attacker turned back and lost his balance.



KHUANYAK JAB LING

Defense - fists - kick - elbow

This master trick is the very important trick use for defense the opponent who is the quickly fighter by throwing the punch kick and elbow continually. To training is deviled into 3 parts.

Part one

The attacker throws the straight left punch to the defensive's face and steps the left foot forwards.

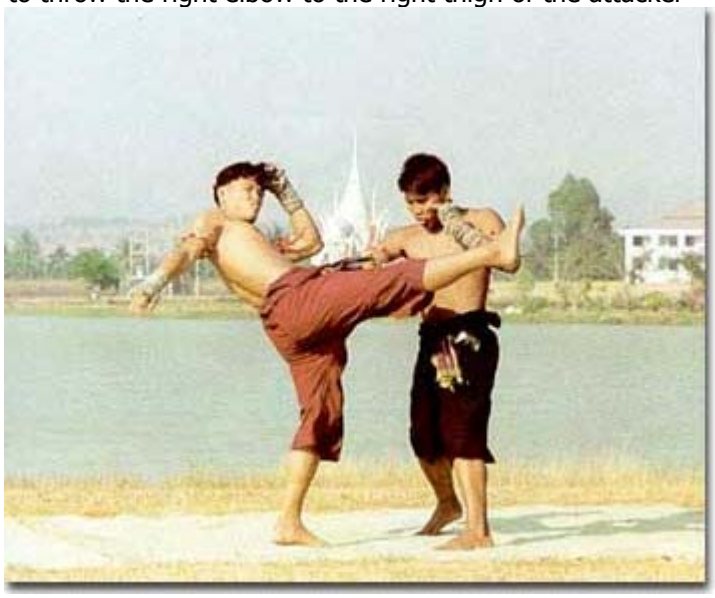
The defensive steps the left foot hurriedly forwards close to the attacker' face. Wipes the attacker' left hand out by the right arm.



Part two

The attacker throws the right foot to the defensive's rib.

The defensive hurry to away the body to the back estimates half of the left by stepping the left foot. Then ducking to throw the right elbow to the right thigh of the attacker



Part three

The attacker beuds the right arms and throws the elbow to the defensive's head.
The defensive quickly bends the arm into his guard to wipe the attacker's elbow and hurries to away the body and step back wards to the back about a half step.



HAK KOR ERAWAN

Pulls the neck downs and throws the knee

The attacker throws the straight left punch and steps the left foot forwards towards the attacker and inserts the right arm to grab the attacker' left arm, then jumping to jerk the attacker' neck down and throw the knee to the face.



Control of Breath

Biology aspect

The control of breath, in–out from the lungs is a passive biomechanical response i.e., you do it naturally without working on it. Contrary to what many people believe, it is level of CO2 that trigger breathing rate/responses, *NOT* oxygen. This is why it is more important to focus on the out breath than the in breath.

You should breath in with your nose and out with your mouth. This prevents any unnecessary inhalation of carbon dioxide.

IF YOU BREATH OUT HARD, YOU WILL AUTOMATICALLY BREATH IN, where as breathing in hard or soft doesn't really make a big difference to what happens in your lungs.

Hence a lot of fighters make "chhh" noises when striking. Tradition says to make "yeeshhh" sound when striking with the knee and "sssa" sound is used when elbowing or punching.

Also, the out breath tenses the abdominal muscles, and so protects nerve centers, guts and etc., so breathing out when getting struck is also good, as prepares for hit, and also means there's no air in you to get knocked out.

Psychology aspect

A common problem with beginners, one I particularly suffered from many years ago, is the big gulp and breath hold while charge. I didn't even realize I wasn't breathing till people told me "God sake, breath will you". Again the "chhh" (or "yeeshhh" or "sssa" or whatever sound you find comfortable and natural to make) with every strike makes sure you are breathing. A few folk will know, if you can't hear yourself breathing, your probably not!

Regularly practicing your breathing when doing your pad/bag work, will make it become almost intrinsic, so that when it comes to fight time, you don't have to think about it – you'll do it naturally by instinct.

Oxygen Overloading

When we inhale, our lungs are not filled up much beyond the upper third of their actual volume. We are only using a fraction of our vital capacity and the process of oxygen exchange in our bloodstream is inefficient. The blood is improperly cleaned of carbon dioxide and our brains and nervous systems are not fully oxygenated. We can experience many negative effects-physically, mentally, and emotionally-as a result.

This is basically where you purposely hypervenalate to overload the body with oxygen. This is used when you are preparing for fight or between rounds. You simply do a series of very quick, sharp breaths while really exhaling hard. This will give you a serge of needed power.

Breathing During Fight

Internal breathing is like a tea kettle that is building up steam. As the pressure in the kettle increases, there will be a slow release of pressure though a small hole in the spout. There will always be near constant pressure within...With a rapid series of strikes, there will either be a release of several short bursts of air, or a release of a continuous stream of air out of the lungs. At the same time there will be air pressure maintained within the lungs, much like the tea kettle...Exhale when delivering a strike or kick, and train yourself to exhale and tighten the muscles when receiving a blow. This prevents the air from being knocked out of you and prepares your body to absorb the impact.

Minimize your breaths. Shorter breaths mean even less vulnerability to a strike. Force your breath out through your mouth; inhalations will return through the nose almost automatically. Breaths are taken between movements (strikes, steps, blocks, drawing the arm back), and even during your breaths, you should hold your teeth tightly together, so you could more easily take a blow to the chin.

Breathing Exercise

Push your stomach muscles out and down to make them hard but not quite rigid. Practice breathing in and out while maintaining this strength--have a partner press into your stomach with a fist while you breathe until you feel yourself breathing naturally against pressure. Your exhalations now can be made with a tight stomach; normal exhalations are relaxations of the diaphragm and vulnerable moments as far as getting hit in the stomach is concerned.

Breath deeply through the nose, without lifting up the shoulders, and imagine the air flowing through your nostrils, up the front and around your head, then down the

neck and spine, and around the groin and up to the center of your belly (just under navel), where it is tightly coiled and locked. When you exhale, slowly expel the air from the center of your belly up pass the solar plexus, up the wind pipe to the throat and out slowly from the mouth. The tongue must be presses against the bottom row of teeth, so as to provide a free flow out. On completion of exhalation, give a last strong push, focusing on the center of your belly and all the abdomen muscles. Keep the eyes fixed directly in front of you and avoid blinking.

Stance and Footwork in Detail

There is only one stance in Muay Thai. Every technique is performed from this fighting position. One leg is placed in front of the body with the foot of that lead leg facing straight towards the opponent. The other leg is placed behind with the foot of that rear leg facing at about 45 degrees away from the lead foot. The rest of the body is also turned at about a 45 degree angle in synchronization with the rear foot. Half-facing is much more advantageous to the fighter than front-facing or side-facing because it minimizes the target areas by half. Front-facing exposes most of one's vital points while side-facing makes it extremely difficult to effectively deliver any of Muay Thai's most powerful techniques. The distance between each foot should be about shoulder-length and shoulder-width apart from each other. The Thai boxer stands upright while keeping the bodyweight on the balls of both feet.

There are 2 variations on the basic fighting stance that depend upon which leg contains most of the bodyweight and which heel is raised higher than the other. If most of your bodyweight is in the lead leg, then the heel of your rear leg should be higher than the other. "Round" kicks can be performed a bit more quickly from this variation. If most of your bodyweight is in the rear leg, then the heel of your lead leg should be higher than the other. "Straight" kicks" can be performed at a slightly accelerated speed from this variation. The shoulders are raised and the forearms are lifted in front of the face. Most, however, prefer to leave their shoulders down and raise them only when a technique is being executed as keeping them up all of the time tends to reduced a combatant's energy levels. Always keep your chin down, though, and focus your eyes on your opponent's torso area. Observing your opponent's hips and shoulders should help you determine when that individual will strike next as well as which limb your adversary will use. Hip movement usually indicates the execution of a kick or knee strike while shoulder movement usually indicates the execution of a punch or elbow strike.

The hands can either be in an open or closed position depending upon the personal preferences of the boxer in question. Some choose to bounce their lead legs up and down in order to be able to execute a "straight" kick at any given moment. In order to perform some of the offensive leg techniques from the lead leg, the Thai boxer rapidly switches to the opposite stance (where the lead leg becomes the rear leg and vice versa) beforehand so that the technique is given maximum leverage for maximum power. Leg techniques delivered from the rear leg will be much more powerful than from the lead leg. The footwork prevents the legs from being crossed during combat as doing so places the element of risk to the Thai boxer in terms of balance.

STEPPING MOVEMENTS	
BACKWARD (direct)	Move rear leg straight behind. Lead leg follows it while maintaining basic fighting stance.
BACKWARD (alternating)	Move lead leg backward while keeping your rear leg at the same position. The feet and entire body should be in the opposite stance.
FORWARD (direct)	Move lead leg straight ahead. Rear leg follows it while maintaining basic fighting stance.
FORWARD (alternating)	Move rear leg forward while keeping your lead leg at the same position. The feet and entire body should be in the opposite stance.
LEFTWARD (direct)	Move left leg to the left. Other leg follows it while maintaining the basic fighting stance.
LEFTWARD (circling the opponent)	FROM RIGHT-LEAD (or "SOUTHPAW") STANCE, move rear leg backwards and to the left. Lead leg follows it while maintaining basic fighting stance. FROM LEFT-LEAD STANCE, move lead leg forwards and to the left. Rear leg follows it while maintaining basic fighting stance.
RIGHTWARD (direct)	Move right leg to the right. Other leg follows it while maintaining the basic fighting stance.
RIGHTWARD (circling the opponent)	FROM RIGHT-LEAD (or "SOUTHPAW") STANCE, move lead leg forwards and to the right. Rear leg follows it while maintaining basic fighting stance. FROM LEFT-LEAD STANCE, move rear leg backwards and to the right. Lead leg follows it while maintaining basic fighting stance.

TURNING MOVEMENTS **B**=Backward **CW**=Clockwise **CCW**= Counterclockwise **F**=Forward **L**=Leftward **R**=Rightward		
DIRECTION	**from LEFT-LEAD STANCE**	**from RIGHT-LEAD (or "SOUTHPAW") STANCE**
CW (90 degrees):	Turn the entire body 90 degrees R by pivoting on the balls of both feet. The right leg should be in lead.	Change to LEFT-LEAD STANCE by either moving the left leg F or right leg B and turn the entire body 90 degrees R by pivoting on the balls of both feet. The right leg should be in lead.
CW & L (180 degrees):	Move the right leg 2 shoulder widths to the left and turn the entire body CW 180 degrees by pivoting on the balls of both feet. Your right leg should be in lead.	Change to LEFT-LEAD STANCE by either moving the left leg F or right leg B. Follow same instructions as listed from LEFT-LEAD STANCE for CW & L (180 degrees).
CW & R (180 degrees):	Move left leg 2 shoulder widths to the right and turn the entire body CW 180 degrees by pivoting on the balls of both feet. Your right leg should be in lead.	Spin the left leg around the right leg 2 shoulder lengths F and 2 shoulder widths to the right and turn the entire body CW 180 degrees by pivoting on the balls of both feet. Your right leg is acting like the axis of a wheel and should still be in lead.
CCW (90 degrees):	Change to SOUTHPAW STANCE by either moving the left leg B or right leg F and turn the entire body 90 degrees L by pivoting on the balls of both feet. The left leg should be in lead.	Turn the entire body 90 degrees L by pivoting on the balls of both feet. The left leg should be in lead.
CCW & L (180 degrees):	Spin the right leg around the left leg 2 shoulder lengths F and 2 shoulder widths to the left and turn the entire body CCW 180 degrees by pivoting on the balls of both feet. Your left leg is acting like the axis of a wheel and should still be in lead.	Move the right leg 2 shoulder widths to the left and turn the entire body CCW 180 degrees by pivoting on the balls of both feet. Your left leg should be in lead.
CCW & R (180 degrees):	Change to SOUTHPAW STANCE by either moving the left leg B or right leg F. Follow same instructions as listed from SOUTHPAW STANCE for CCW & R (180 degrees).	Move left leg 2 shoulder widths to the right and turn the entire body CCW 180 degrees by pivoting on the balls of both feet. Your left leg should be in lead.

Defensive Head Movements

Just a short insight to cover the most basic head motions.

SLIP: You place your head over one of your knees by bending that knee. Causes your body to "lean" that direction and you therefore "slip" the punch.

SIT: Bend your knees and drop straight down. Gets your head underneath a punch or kick.

LEAN: Lean backwards away from a strike. I personally only recommend doing this to avoid a kick. If you lean backwards during an "onslaught" by your opponent, then you will be unable to defend or counterattack effectively.

BOB N' WEAVE: Sit and step to the side at the same time. Not only gets you out of harms way, but puts you at a superior angle offensively and defensively.

A few tips regarding Head Motion in Muay Thai:

1. Always use your *LEGS* to perform the head motion, not the hips or waist. Keep your body upright and your eyes forward. You have to be able to see what is happening and if you bow over, you will become a victim of a knee, rising kick, any variety of hand techniques.

2. In my opinion, SLIPPING in Muay Thai is the most important head motion to learn, followed by LEANING away from high roundhouse kicks. SITTING and BOB N' WEAVE head motions are inherently risky due to knees and kicks.

3. Always remember, each gym is different. The names for these techniques are not always the same, and are taught and used differently depending on where you are. I may not like certain head motions for Muay Thai, but another gym may be able to teach and use them effectively in their fight game.

Kicking When It Is Too Close To Kick

There are three ways you can approach this issue. I would recommend discussing the options with your trainer to find out what they recommend. There may be a particular skill set they want you to master first before branching out into a bunch of different variables.

However, these are the three options I would toy around with:

1. **STEP SIDEWAYS**- as you suggested yourself. You will not lose any power, but it will take practice to step and time the impact of the kick for maximum effect.

2. **STEP BACK**- You were dead wrong on this one, my friend. This is actually the one I recommend doing, but hear me out. When I recommend that you step back, I mean that I recommend that you perform the J/C/RK combo using a broken rhythm.

In other words, throw the jab and cross, then step back to set for the kick, then step back in with a proper round kick. It is better to practice doing each individual technique correctly than to rush through and force a combo.

I drill my students on this all the time. Don't throw a technique unless you are "set" to throw it. If you force it, you will be off balance and throw a sloppy technique that will be easily defended, ineffective, and leave you open for a counter attack.

There is also a way to step back *AS* you kick. I refer to this as a "Fade Away" kick. I have only recently begun teaching my current crop of students this kick. If you are in too tight to effectively kick, step backwards as you launch the kick. Again, this is something that will take practice, but can be extremely effective, as I have found that the ability to kick your opponent from what is normally considered clinching distance is a very effective skill.

3. **BENT-LEGGED KICKS**: Rather than stepping to put yourself at the correct range/distance to your intended target, bend your leg to compensate instead. I use this method hand-in-hand with the "Fade Away" kick mentioned above. Bent-legged kicks are surprisingly powerful, especially the more you practice them. The key thing is to make sure that even though you are bending your leg, make sure that you continue to drive with your hip with this kick. It is easy to screw this technique up and throw a weak kick.

As I said above, you really need to consult your trainer before you try to use any of these techniques because these may be skills that they don't want you to learn yet.

However, if your trainer gives you the go-ahead to try them, I would recommend practicing them in this order:

1. STEP BACK/SET/STEP FORWARD AGAIN WITH KICK

2. SIDEWAYS STEP

3. BENT-LEGGED KICK

4. STEP BACK/FADE AWAY KICK

I forgot to address part of the scenario you gave. Throwing multiple kicks. If you find yourself too close after your first kick, you are moving in the wrong direction as you kick. From the sounds of it, you are continuing to shuffle forwards with each kick, which brings you ever closer to your target so that you eventually jam your own kick.

Throw the jab-cross. As you throw these two punches, you typically will move forward.

BUT, after throwing these two punches, you should shuffle back into position for the round kick, then step at the *ANGLE*, or *SIDEWAY*S to set up for your multiple kicks.

Since you are trying to throw 3 kicks, you should probably move sideways, and after each kick, come back to position and then continue to "shuffle" sideways with each kick.

The different methods of executing the kick I mentioned in my initial post don't *exactly* fit the scenario you were referring to, but they are still the main ways that I teach to deal with/compensate for distancing as you kick.

Going "Dirty"

Thai boxers are known for being extremely respectful outside of the ring. You will never see a Thai boxer bad-mouthing his opponent(s) like you see in the Western Boxing world. Thai's believe in doing all their "talking" in the ring, letting their fighting speak for them.

Below, I've listed a number of techniques that are considered "dirty pool", but are still ring legal.

№1- When a mid-body level kick comes, you can trap and spike it with your elbow.

№2- When clinching your opponent, get your glove into his face and cover his nose and mouth so that he has difficulty breathing.

№3- Also, while clinching, use your chin to dig into your opponents face, especially the eyes. Thai boxers like to enter the ring with a few days razor stubble for two reasons. One, the stubble helps punches, elbows, etc slip off the face, and two, to dig it into their opponents face.

№4- Again, during the clinch (notice a trend?), when fighting for control of an opponents neck/head, or defending from having your head pulled down, you can reach across his face and jam your elbow into it. Use your elbow/arm as a stiff barrier, keeping it in his face. Dig it into his nose or eyes or mouth...

№5- Again, while clinched, you can wrap your leg around your opponent and heel kick him in the back of the leg or buttocks.

№6- Throw a haymaker-like punch, but hit him with the bony part of the wrist rather than the fist. This is a good knockout technique because the wrist/forearm area is not protected with boxing gloves.

№7- Like boxing, it is illegal to hit an opponent who is down. However, if the opponent has not hit the floor yet... I have seen many fights ended when an opponent gets that extra kick or even a knee in before their opponent hits the floor after they have thrown or dumped them.

№8- Push Kicking opponent in the face. This is the most insulting thing you can do in the ring. You would not make a Thai as angry if you said very explicitly derogatory remarks about his parents. In Thai culture (and many Asian cultures) the head is considered the most important part of the body (practically holy!), the feet the lowliest. To push kick them in the face is to say that you are beneath the

dirt under my feet. When a Thai push kicks to someone's face, he does not strike with it, rather he brushes his opponents face with it, heightening the insult factor.

As you can see, Thai's like to play for keeps. However, they keep it in the ring. The above techniques are all legal in the ring, but considered to be "dirty pool". Most fighters refrain from using them, as they can expect like treatment if they do. As an interesting note along the same idea, this is why many, many Thai fighters rarely ever use elbows in the ring. There is sort of a "gentleman's agreement" amongst boxers that if you do not use elbows, neither will I. If you do, however, expect like in return.

Muay Thai: Throws and Takedowns

In the sport of Muay Thai, you do not often see a competitor throw his opponent to the canvas during a bout. This is because in most cases, takedowns and throws are not legal in Muay Thai.

There are however, situations where you can legally perform a takedown or throw in the ring, and I will outline below the basic takedowns and throws of Muay Thai.

TAKEDOWNS:

In Muay Thai, takedowns are typically sweeps. There are many different ways to get a sweep on your opponent, but there is one important thing to keep in mind: You may not perform a sweep or takedown by throwing the opponent over any part of your body.

What this means is that hooking-style sweeps and hip throws are not to be used. If you "sweep" someone's leg, it must be done using a roundhouse style kick.

That being said, the most common takedown in Muay Thai is after catching an opponent's roundhouse kick, you kick their support leg out from under them.

This can also be accomplished by kicking their support leg out from under them without catching their support leg. This requires excellent timing, but as start to kick, you will kick to the inside of their support leg at the same time, taking them off of their feet.

Another takedown, which I don't see used often enough, is the push kick. Unfortunately, the push kick is rarely utilized to its fullest benefit in the ring. Someone who masters the push kick can easily knock an opponent off of their feet with a well-timed kick to their opponents hip. The most opportune time is when your opponent begins a roundhouse kick, push kick him in the hip on the same side he is kicking from. Done correctly, your opponent is going down. Their is a Thai phrase to describe the body motion made by the falling boxer, which describes the motion made by a fisherman casting his nets. The falling fighter spins in a very similar fashion.

This next takedown is rare (I've only seen it once), and may have been a fluke, but I once saw Rambah step in close and knee his opponents thigh without clinching. His opponent's leg went out from under him and he dropped like a sack or wet rice.

THROWS:

As mentioned, throwing an opponent over any part of your body (ala Judo) is illegal in Thai boxing. There are two basic throws we teach in my gym.

When clinching, I have mentioned how you turn your opponent like a steering wheel to take him off-balance to counter his knee strikes. Well, take this same technique a step further and take him to the ground. Performed correctly, your opponent can actually go down performing a cartwheel.

With all due respect, the best example I can think of is when Kit Songrit fought Rick "the Jet" Roufous. For those of you who are familiar with the match and have seen the tape, Kit Songrit spun Rick to the ground midway through the 3rd round (I think it was that round) and lost 3 points for a major foul (there was apparently a HUGE language barrier problem and Kit Songrit and his corner were unclear on the rules of the match. At least, that's their official version of the story). However, you could not ask to see that throw performed with more precision than that. A textbook-perfect throw. When a throw is performed in the Muay Thai ring, this is the most typical one seen.

The atypical throw seen in Muay Thai is the Belly-to-Belly Suplex. *OK*, it isn't really that, but we refer to it that way b/c it is a belly-to-belly throw. When you are clinched with your opponent, you grab him around the torso and hug him tight, then lift and throw him sideways. The beginning of the throw is identical to a true suplex, but rather than throw yourself with your opponent to the ground, you release. The object is to break the clinch and get your opponent off of you. Your opponent will not always fall to the ground due to this throw, but you do get him or her off of you.

Well, that's essentially it. Their are subtle variations of course which I don't believe I need to describe. You get the idea, that’s enough…

Clinch (Prumb)

Clinch or PRUMB in Muay Thai terms is one of the most distinctive features of Muay Thai fight. If you want to become complete fighter you must know how to enter clinch, what to while clinching and how to exit clinch.

I stress that when you enter a clinch, grab at your opponents arms first and pull down and across your knee. Throw a quick knee or two, *THEN* go for neck control.

Do not wait until you have the control position to throw a knee. When you feel your balance is right and there is an opening, *STRIKE!*

As you close in for the clinch, get in a straight knee strike on the way in! This may be the most important knee strike of the clinch exchange. It is doubtful that once you get to the inside fighting that you will always be successful at gaining the control position to fire off the devastating clinching straight knees.

OFFENSIVE CLINCHING:

I agree with Muay Thai tradition on entering with hand techniques, those work best in most cases, especially when you're at range to throw uppercuts and hooks. Its very easy to transition from a punch to a grab. We might as well include elbows in this category.

You can also enter off of a roundhouse kick. Throw the roundhouse kick, but don't let it rebound. Drop it to the floor right at the point of impact, then step in, grab opponent's shoulder and pull him over a knee strike.

DEFENSIVE CLINCHING:

There are multitudes of defensive clinching scenarios. Essentially in each case, you smother your opponent's attack with the clinch.

BOXING: Parry or block your opponent's shots as you step in for the clinch. Parrying and trapping are preferred against straight punches because you don't need to grab your opponent's head to begin kneeing. Grab/parry/trap your opponents arm and pull him across you knee as you fire one into him.

For hooks and uppercuts, you will smother/block and grab for the neck.

PUSH KICKS: Parry the push kick to the side and step in with the clinch. Grab for the neck. You can parry the kick to the inside or outside.

For example, if you parry your opponents right-legged push kick to your right, you will be on his outside. He will be able to do little to counter you. But, your

clinching will be awkward and limited because of the angle you close in on him. The ref is likely to break you to prevent an injury.

If you block his right-legged kick to the left, you are now on his inside. You have a much better angle to get some solid knees in, but he will be in a much better position to counter you.

ROUNDKICKS: You can block, catch, or "pass" the kick to close for the clinch.

To clinch off of a blocked roundhouse kick is self explanatory. Block the kick, then as your opponent recovers, step in for the clinch. I would advise going for the neck in this case, but don't ignore the arm-clinch if its there.

If you catch/trap your opponents kick, reach in and grab his lead shoulder and pull him over your knee. Then fire away. Give him one or two before dropping the leg and going for complete neck control.

To "pass" the kick is to block/parry the kick. This only works for mid-body and high kicks. If your opponent throws a right-legged roundkick at your ribs, your left arm stays in *TIGHT* to your body. (elbow to the ribs, wrist/hand to the jaw). As the kick impacts, your right arm reaches over top of the kick and grabs the leg. You then perform a very slight backward movement and "scoop" the kick through to your right, directing it at the floor.

This will hopefully prevent your opponent from using the momentum to spin back around into his fighting stance to defend. You step in and grab him. Again, you will be grabbing from the side/rear and the ref may break the clinch.

Again, these are not the only methods to close for the clinch, but just some of the most common ones that I teach.

There are often times when two opponents have a "Clinch Receptive" match, where both fighters just step in and clinch with each other. There is no setup, they just step in and do it. In cases such as this, I teach my fighters to stand up as tall as they can, on their tiptoes, and reach *DEEP* with their lead hand while using their rear hand to parry their opponent’s grab.

Remember, the person who has the "high ground" in a clinch has the advantage.

The one thing Muay Thai tradition tells us is to *LET THE CLINCH HAPPEN*. You cannot force it or you will get hurt. You should also always go in with one arm first while protecting your face with the other. Circle off to the side while exploding you forearm into your opponent’s chest and neck. Cup the back off the head and snap his head towards you using a jerking motion with your lats and biceps. Then enter with the other arm and take plum, constantly moving your

opponent and firing weapons while jerking his head in and out and moving him around.

Clinching Basics

For those with grappling experience, you will find this similar to "swimming". That is where you practice getting a control position by "swimming" one arm in at a time under your opponents arms to get the underneath control position for a throw or the like.

In Thai, the phrase or name used to describe clinching is translated as "*GETTING DRESSED*" (think of it as "preparing to knee")

"Getting Dressed" is the action of your and your opponent "swimming" or snaking your arms inside for the control position. The second your feel your opponent move an arm to the inside, you should move your arm to regain the inside.

The difference is, rather than gaining the control position under the arms for a throw, you are trying to gain the inside position on your opponent's head/neck area.

There are variations on the control position, I'll discuss the most basic one that I teach. The position you want is to have both of your hands/arms to the inside, grasping your opponents head/neck in a pincher-like grip, and his head trapped to your chest. You can also rest your chin on the top of his head to *KEEP* his head down.

When clinching, the hand position should be on the back/top portion of your opponent’s head, not the back of his neck. Keep the elbows locked in *TIGHT* to pinch the carotid arteries, and to prevent your opponent from snaking his hands back in to gain the inside position on you. (the pincher grip on the carotids is not enough to make someone pass out, but it is enough to make them feel a little faint or light-headed, and any advantage is a good advantage)

The hands themselves can be held in two recommended ways. You can either cross them at the wrist (both palms towards you), or you can cross them with the palms towards each other. Remember, do not interlace your fingers! You will have boxing gloves on!

With your arms in the correct position, your elbows should be pressing into your opponents collar bone. Use this to your advantage, as a fulcrum to pull their head down into your chest.

When you begin to clinch with someone, you should try to "gain the high ground." Try to get over top of your opponent first so that you have the high position. This way you can rest your weight on your opponent, forcing them to work harder. I teach my students to use their lead hand to reach high and deep to get the upper

position, and their rear hand to deflect the opponent's hands so that they cannot get a good grip on you.

I also teach my students to grab with the lead hand and apply the clinch with just that hand. To do this, after you grab behind the opponents neck/head, you push the elbow across to the center of their chest and use the upper arm as a wedge between you and him. This leaves one hand free to punch, elbow, or deal with whatever he's trying to do with his hands. You can use the lead hand clinch to throw your opponent off balance, and then knee as he's vulnerable.

While "getting dressed" it is recommended to actually keep your chin up! Any other time, you would keep your chin down, but while clinching, if you have your head tucked, it's easier for your opponent to trap your head.

When clinching, get up on your tippy toes to help get you over top your opponent so you can get the upper position. Once you achieve the upper position, rest your weight on them. Make him hold you up!

While "getting dressed", only "swim" one arm in at a time. Never "swim" both hands in at once. This would leave you with both hands off of the opponent, and allowing them to have the inside and get your head down.

Also, while "getting dressed", keep your hips glued as tightly to your opponent's hips as possible!!! Do not leave room for a knee to get in. When you "feel" that you are in position to knee, break your hips to the back and fire one (or more) in there, then get your hips back against his!

MOVE AROUND!!! Do not stand in place and clinch, rather, *CONSTANTLY* be on the move! Use your arms to toss your opponent around. Push on your opponent's shoulders/arms while pulling on his neck to throw him off balance, leaving him open for your knee strikes. Try to throw the opponent to the ground if you can! (and *KICK* him as he falls!)

If you are having trouble with getting the upper control position on your opponent, grab around his body and hug him close. From this position, you can break your hips to the back and throw clinching curve knees.

If your opponent has grabbed you around the body and pulled you too tight to break your hips back to knee, grab each of his arms in a guillotine-like hold, trapping them, then push forward hard with your shoulders (dig your chin into his face, neck, collar bone) and push your hips back hard also, then attack his legs and hips with clinching curve knees.

If your arms are trapped in this manner, push forward with one, pull back with the other *HARD*. Once you have one arm free, grab him by the neck and start pulling down and try to get in your own knee strikes.

Clinch Swing Knee Strikes

Remember, when you throw these knees that you have to thrust your hips back to make enough room for you to make contact with your knee bone rather than your thigh. Your opponent is going to try to smother your knees by crowding in close with his hips, so you have to break your hips out to the rear to create the room.

Also, when doing this, try to snap your two knees together. Snap the striking knee into your other knee.

And, add a little hop so that your support foot pivots. You want to strike *THROUGH* the target with your knee.

I have my students do a drill where they stand in front of one another and hold each others shoulders. They take turns throwing these strikes in-between each other so that the knees just miss their partner. They have to hop/pivot so that the knee strike passes all the way through to the other side.

Clinch Knee Strikes Defense

The first method: *SIDESTEPPING*, is a very good technique. When you are in a clinch, you aren't going to be sidestepping a technique. Your opponent *HAS HOLD OF YOU!* You aren't going anywhere! What was really meant is a combination of manipulating your opponent while utilizing footwork to throw him off balance, thereby nullifying the knee attack.

When in the clinch, you and your opponent are fighting for control of each others head. Ideally, you want to have your opponent’s head in a pincher grip, with your forearms on his collarbone, and your heads behind the back/top portion of his head. Using your forearms as a fulcrum, you pull his head down into your chest, bending him over in front of you. From this position, you are able to throw straight knees at will into his abdomen, chest, and face.

However, one of the first things any Thai boxing instructor who's worth studying under will teach you is how *NOT* to get caught like that, and if you *DO* get caught, how to get out of it. Most serious injuries in Muay Thai that I have witnessed are due to a fighter insufficiently dealing with being at the business end of the clinch. Believe me, a knee to the face is quite ugly to witness. (Stop the fight, bring in a mop. You get the idea...)

Now, since most fighters are well enough versed in the clinch to *NOT* get bent over in front of you, you therefore have to knee while fighting for the advantage. When you find yourself with sufficient balance and enough room to snap one in there, you do it.

When you are holding onto an opponent in the clinching manner, you don't have to see what they are doing. You can actually feel it. When you feel your opponent shift their weight to knee, you twist their upper body by pulling with one hand, pushing with the other. While doing this, you are sidestepping.

To clarify this technique, let's say while you are clinched, the opponent is trying to knee you with his right knee. You should pull downwards and to the side on his neck with your right hand, while pushing him up and forwards with your left. You are essentially trying to turn him like a steering wheel. As you turn him, step at an angle backwards (the "sidestep" previously mentioned) with your right foot. As you twist your opponent around 180 degrees, your right foot becomes the lead foot, and the left foot becomes the rear foot. Since your opponent is being pulled over to his left and off balance, his right ribs are exposed to your left knee. You know what to do.

The other technique is to scoop the leg. I don't teach this method for a few reasons:

№1-it leaves your scooping arm tied up with his weight on it. Both of his hand are free to punch, elbow, whatever.

№2-to scoop an opponent's leg in this fashion, you are taking a big risk of eating the knee in the process.

This is a legitimate technique if you are studying for self defense. But it is not for Muay Thai competition.

Let's get back to basics however. I wanted to comment on those two methods of defense first, since they were previously mentioned, but now I want to backtrack.

First, when clinching with someone and preparing for the knee, keep in mind that your opponent will be trying to knee you also. You should therefore keep your hips *GLUED* to your opponent. The best defense against knees is to be too close for your opponent to knee. Remember to keep your stance wide to keep your balance.

Another thing to keep in mind is that normally when boxing, Thai boxing, or whatever, you should keep your chin down to your chest to prevent KO's. However, while clinched, if you keep your head bowed down, you are doing half of your opponents work for him. So in this case, keep your chin up. Practice keeping the shoulders up high and almost arching the back of the neck so that your opponent cannot pull your head down.

If you are in a clinch with someone that has superior clinch skills to yours, then you can wrap a leg around him to make sure he cannot create the room to knee you. While doing this, kick him with your heel in the back of his legs to frog them. (yes, this is a legal technique!)

You can also wrap one arm around the back of his head so that the back of his head is in the crook of your arm. The opposite arm grabs in the crook of his arm and pulls down. Turn sideways and raise your lead side knee into his body sideways, so that your instep is extended on one side of his hips, the knee on the other (the shinbone should be parallel to the ground). Push forward with your knee into his hips while pulling on his head and arm with your upper body. You will get him "stretched out" and unable to do anything. From this position, you can either release and get back to the clinch so that you have an advantage, or wait for the referee to break the two of you up.

Another escape from the clinch that I teach is to do a double hand push on your opponent's hips while ducking out. *THIS TECHNIQUE IS VERY RISKY, AND SHOULD ONLY BE USED AS A LAST RESORT!!!* Many people make the mistake of simply trying to duck under the persons clinch to get out. However, this is the cause of the really ugly injuries that I mentioned before. If you find yourself forced to escape this way, push *HARD* on both of your opponents hips while doing your best to keep your head safely tucked between them. The injuries that I have seen are because fighters have tried to just duck out of a clinch without the double-handed push.

Basic Clinch Counters

Now for the basic counters. The first three are for when there is some space and the last five are more for when it's tight.

1.Swimming: this is just the basic arm weaving motion that everyone teaches. I break it down as follows:

A. Clear your elbow. A common mistake is to simply slip your hand inside and reach for the neck. This becomes difficult because your forearm is trying to force his elbow out the way. Of course he feels that and braces his elbow against the center of your chest making it next to impossible to complete the basic swim (unless your tricky). To avoid that, move your hand and elbow inside before you reach for the neck.

B. Confirm your grip on the back of his head with a short abrupt tug and….

C. Push your shoulder into the center. Think of trying smash his nose with your shoulder. If you do it right it will feel like your shoulder just pops out from under his forearm. If you don't do this, the fact that you got your hand onto the back of his neck doesn't mean a whole lot because he's still controlling both of your shoulder with his forearms.

D. Repeat above with opposite arm.

2.Chin lift/press: Reach diagonally over and across your opponent's arms and cup the top of his shoulder. Lever his chin upward with your forearm and push him away to create space. Next, swim the other arm in and grab the back of his neck. Finally, swim inside with the arm that was levering his chin. The press is exactly the same movement but his chin is down making it hard to slide your forearm under it. When this occurs push your hand/forearm across his face/chin turning his head to the side and cup over top his shoulder. Finish as before.

3. Two variations on the crowbar:

A. Near arm: I usually move to this when my opponent moves his elbow inward to block the basic swim but you could also just go directly into it. Reach inside with your right hand and as he blocks by turning the elbow inward, reach across his body and cup over top of his right bicep. As you do this it is important to shrug your shoulders up so you partially trap his left arm between your neck and right shoulder. Now lever his left arm upward by lifting your right elbow up and rotate your right shoulder forward. If you do it right your opponent will feel a slight shoulder wrench on the left side. Finalize by swimming the left hand in and then the right.

B. The far arm: Brett already described this one. The only thing I would add is to shrug your shoulders up to control the arm more.

The next five escapes work well when your opponent has pulled you tight with the neck tie-up.

4.The pinch:

In this escape your opponent has pulled your head down against his chest. Assuming his head is on your left side, grab the back of his head with your left hand and shrug your right shoulder to control his hand. With your right hand (palm up) push inward and up on his left triceps/elbow while driving his head down. The movement feels like your trying to pinch his head and elbow together and is very uncomfortable for your opponent. If you get this position he cannot effectively knee you while you can knee freely or transfer to another control tie-up position.

5. Elbow Fold:

From a tight neck tie-up reach under both arms with your right hand and cup the outside of his right arm near the bend of his elbow. Pull his elbow inward and rotate your left shoulder forward pressing your chest against his arm. At the same time wrap your left arm around his shoulders (like your trying to headlock him). At this point his right arm is pretty much useless as it bent at an awkward angle and smashed up against his chest. Knee or transition to another control position.

The next three all begin with the same motion and footwork.

6.Head tilt:

In this escape your opponent has pulled your head down against his chest. For this description, assume his head is on the right side of yours. Place your left foot between his legs and move hips as close as possible to his. With your right hand reach over top of his head (your right hand and fingers should be draped over his head with the your fingers extending downward toward his right ear). Swing your right leg around behind you and pull down hard on your opponent's head with your right hand to pivot his body to your right. The motion of your pull should be a wide arc from the position of his head toward your right hip. The sideward pull of his head combined with the pivot generally causes his right elbow to flare outward just enough that you can swim your left arm inside.

7. Elbow lift:

This is the same as the last one but as you pivot the opponent around you place the heel of your left hand under his right elbow and lever it out and up. Knee or transition to another control position. Commonly this movement is used to transition into the head and arm tie-up.

8. Head press:

Similar to the previous two only as you pivot you feel that he's not as stable as he should be. Continue the arc of his head and push it down between his arms with both hands as you step backward (pulling him toward you). When you finish his head should lower than yours. Even though he still has his hands in the neck tie-up position because his head is being pressed down he doesn't have any leverage to control you. Upward knee to the face is the most common follow up.

After students have a good grasp of the basic movements I start to teach variations and combinations of the eight basic techniques. Some of the variations seem different than the basic escapes but they are based on the concepts/principles that are learned through the basics. Remember that nothing works well by itself. If your playing around with these movements in sparring think about attacking with them in combinations while adding various knee attacks, your basic movement skills (pushing, pulling, turning), and takedowns. If you can do that you will find all of these techniques open to you and your clinch skills will soar.

Also, keep in mind that the neck tie-up is not the end all and be all of the Thai clinch. There are many other control tie-up positions available and other areas of interest as well - such as takedowns.

Cro-bar Clinch Escape In Detail

Say your opponent has inside head control with both his hands behind your head. Take your right arm and go over his left arm and under his right arm. Take your left hand and grab your right hand and push up thereby creating space under his right arm. Take your left hand and slide it where space was created by the push. Work your left hand back up behind your opponents neck and try to get belly to belly.

I escape from the clinch by posting on his hip with my left arm. This keeps distance and keeps his momentum moving back so knees aren't a huge threat as you escape. Slide your right arm under his left and grab his right bicep. Your right elbow should be under his left elbow. You now have a fulcrum and a lever. Shoot your elbow straight up. The clinch is broken.

Before beginning any of the basic defenses below it is best to partially control the opponent's body in some way. I always emphasize the importance of keeping at least one hand on your opponent at all times (which is one of the reasons I don't prefer the far arm crowbar). When you have at least one hand on your opponent you maximize your ability to push or pull him off balance when he attempts to knee or elbow you; and you reduce the chance that he can quickly disengage and punch/kick you while your still thinking about his arms. How you attach yourself to your opponent depends on what control tie-up he's using and where your positioned. For the neck tie-up typically you'll do one of the following:

1.Hug over the top of his shoulders and grab behind his neck.

2.One hand over the shoulders the other controlling his hip(s).

3.One hand across his neck monitoring his shoulder (ex: right hand on right shoulder).

4.Hugging the body

5.Variations and fluid combinations of the above.

Exiting The Clinch

Exiting the clinch. I really do not like using the shovel punch method because I find that you end up leaving yourself open. Either that or the "Shoeshine" method isn't being properly described.

But it all depends on what position you are in when you are trying to exit the clinch in the first place. Your position determines what methods you can safely employ to break.

DOMINANT*:* You are in the dominant position. You have your opponents head trapped to your chest. This is easy. There are essentially three main "exits" from this clinch that I teach.

1. Push your opponent off of you, following with a few high roundhouse kicks to the head.

2. Rather than push your opponent away, simply release your hold and follow with a flurry of short hooks (both sides) to your opponent's head.

3. Dump your opponent on the ground with a legal throw. The throw that I am thinking of is what I refer to as the "Steering Wheel". You grab behind your opponents neck with one hand, push on his shoulder or under his elbow with the other hand, step back and spin him to the ground.

EQUAL FOOTING: Neither you or your opponent has the upper hand in the clinch, but you want to break away anyway.

1. Probably the best method is to push your opponent off of you. As you are "getting dressed", you push *HARD* on his shoulder/s rather than go for neck control. This should get him off of you.

2. Or, you can break from clinching with some elbows. Again, rather than fight for neck control, start throwing some short, tight elbows. This could backfire if your opponent defends by trying to smother you with a tighter clinch. If you succeed in breaking the clinch, you can follow up with punches and kicks as your opponent steps back. Of course, this method will depend on whether or not elbows are allowed in your match.

3. Also, see the above throw mentioned in the DOMINANT control exits. This same throw applies to the "stalemated clinch".

The throw is probably the *BEST* clinch escape from a stalemated clinch, followed by the push, and last, the elbow attack escape.

OPPONENT DOMINANT: You find yourself where you don't want to be, your head is in control and your opponent is trying to light you up with clinching straight knees.

1. Don't *EVER* just duck out of this clinch!!! The whole event will grind to a halt as they bring in a mop to clean what's left of your nose off the canvas. I am *NOT* joking. I've seen this happen more times than I care to discuss.

2. The first thing your should do is get as close to your opponent as you can. Keep your hips glued to his. Grab around his body and hold him tight so that he has no room to knee.

3. From the tight position, you can then try to stand up straight and arch your back. You may be able to break your opponents hold just enough for you to be able to snake your hand back in and fight for neck control.

4. Or, just bring and arm over top and get your forearm/glove into his neck/face and push back. This will be very uncomfortable to your opponent and can cause him to break his hold just enough for you to snake a hand back in...

5. Or, snake one hand over his arm, then back under his other arm. Then push up with your hand and down with your elbow. This is called the "Crowbar Escape" as you are using your arm as a lever.

6. The Knee Shield. Get one arm around the back of your opponent's head so that the nape of his neck is in the crook of your arm. With your other arm, grab on his arm in the crook of his elbow and pull down on it. Raise your knee into your opponent's abdomen and use this as a shield. Push the knee into your opponent's abdomen as you pull back with your head. The referee should step in at this point and break the action if you are able to hold this and you don't transition to another escape method.

7. The Knee Escape. Same as above, but when you raise your knee, turn your body sideways, and turn your knee/leg sideways so that your shin is across your opponent's abdomen. Your knee should be by the opponent's hip on one side, and the top of your foot "hooking" his hip on the other side. Again, you push forward with you knee/shin and pull back with your shoulders/head. This will get your opponent nice and stretched out.

For those of you familiar with Jiu-Jitsu, and the triangle choke. This is similar to how you "stretch" your opponent out prior to applying the hold, when you have hold of his sleeve and pull while pushing into his hip with your foot.

Again, if the way it was described was correct, I am adamantly opposed to the "Shoeshine" method. Think about it: If your opponent has control of your head,

and you try to break with punches to his abdomen, while he is firing away with straight knees, who do you think is going to win?

Look Mai Muay

Look Mai Muay Thai means the movements of using Muay Thai Art, which are divided from Mae Mai. Look Mai Muay Thai has more details of tricks. Before practice them the trainees must have the experiences of Mae Mai Muay Thai. The old qualifications teachers had divided Look Mai Muay Thai to 15 Mai.

LOOK MAI 15 Mai

ERAWAN SUEY NGA



Throws the punch up to the chin or throws the uppercut to the chin

This complimentary technique is similar to the master trick of Mae Mai Muay Thai, the sixth technique or the sixth movement which named TA THEN KHAM FAK

The attacker throws the straight left punch to the defensive's face and steps with the left foot forwards while guarding. The chin with the right fist The defensive sways the body to the left a little in order to escape from the attacker's left punch, at the same time throws the left punch passed through the attacker's guard then turns the body to the right and throws the fight upper cut to the attacker's chin. The defensive must try to sway the body and shoulder close to the attacker chest.

BATHA LOOB PAK



Grabs the punch and kick to the face

The attacker throws the left punch and steps the left foot forwards while the right fist guards to chin.

The defensive holds on the left punch and steps the left foot forwards. When the attacker moves the body in order to throw the straight right punch, the defensive must hurry to use the right fist to grab the attacker's left punch out to the right side of the defensive then hurries to throw the right kick to the attacker's chin or uses the front foot to pat on the attacker's face instead of kick to the chin, then swaying the body to the left weight on the tip of the right foot and guards to the chest by holding the both punches on.

KHUN YAK PA NANG

The attacker throws the straight left punch and steps forwards while the chin remains guarded by the right fist

The defensive hurries to step the right foot outside the attacker's left foot Raise the left arm to strike the elbow to brush the attacker's left arm. Then hurry to use that speed to move closer to the attacker and enfolds the middle of the body (near the wrest) of the attacker then lift him by the hip to throw his back down to the floor. This action may make the attacker very exhausted or his head may strike to the floor.



PRARAMA NAO SORN

Cover the elbow and uppercut to the chin

This complimentary technique is use for defense again the attacker's elbow.

The attacker steps forward to the defensive or move in to the body and raise the both elbows in order to strike on the head

The defensive steps for-wards to the attack, raises the lower part of the arm parallel to the floor to defense the both elbows of the attacker and throws the opposite uppercut to the attacker's chin, then steps forwards to follow with the punch.



GRAISORN KHAM HUAI



Escapes from the kick throws the straight kick and strikes the back leg

This complimentary technique used for defense against technique named BATA LOOB PAK.

The attacker jumps to kick at the defensive's chin by the method of throwing up the straight kick with the right foot.

The defensive steps the left foots and jumps to escape from the attacker's right foot. Bends the body to the left side weight on the left foot then hurries to resort the right foot and kicks to back of the knee in order break it.

KWANG LIEW LANG

Follows to kick and strikes with the heel

There are two pits of this trick.

Part one

The defensive prepares to kick the attacker's rib, keeps on the both hands to guard the chin.

The attacker holds the left or the right fist in the front, prepares to throw a kick at the defensive and steps forwards.

Part two

The attacker must step back in order to escape from the defensive's kick.

The defensive hurries to turn back quickly by using the foot which had thrown in first for the main standing then turns back to use another foot strikes to the attacker's chin or the top of the chest.



HIRAN MUAN PAN DIN

Defends against the kick, rolls on the body and strikes the swinging back elbow

The attacker launches a right kick to the defensive's rib, weight on the left leg and protecting his face with his both hand guards.

The defensive hurries to raise the upper part of the arm to prevent the attacker's kick. Then turns back and raise the left elbow parallel to the floor at the leved of the chin or the face and strikes while turning.



NAK MOOD BADAN



Bends the body ducks under the leg and strikes the knee-joint

This complimentary technique is used for defense against the high kick. There are two parts.

Part one

The attacker kicks to the chin or the temple with the right foot.
The defensive bends the body to pass under the attacker's right foot, which thrown to the neck to the head.

Part two

The attacker kicks with the right foot and misses the target, then the body turned by the straighten of that swinging kick.
The defensive hurries to place the right foot and strikes to the attacker's left knee-joint which makes him fall down.

HANUMAN THAWAI WAEN



Passes to inside and throws the uppercut to the chin

The attacker throws the left punch to the defensive's face and steps the left foot for wards while holding up the bent right arm to protect the chin

The defensive sways the body to escape from the attacker's left punch and steps the left foot forwards close to the attacker. Turns to the left close too the attacker's chest then throws the both punches up to the attacker's chin (throws the uppercuts to the chin-Mud Soi Dao).

YUAN THOD HAE



LOOK MAI

This complimentary technique is used for defense against the trick of the kicks: then strikes the opponent.

The attacker prepares to strike the left foot to Drag on the abdomen of the defensive or strike the abdomen.

The defensive steps the right foot escaped to out side, Parries the attacker's foot with left hand and pounces on the attacker's in step. Then thrusts a power full kick to the attacker's knee-joint with right foot. Sway the body the right, the weight's on the left foot.

THAYAE KHAM SAO



Escapes the kick and the back leg

The attacker kicks the defensive's rib with the right foot, swaying the body while the weight's on the left foot. Holds on the both fists to protect oneself.

The defensive is quick to bend the the body to the right and raises the foot to spun at the attacker's thigh with the heel, the weight's on the defensive's right leg.

HONG PEEK HAK



Escapes inside and strikes the elbow to the arm

The attacker throws the straight right punch to the defensive's face and steps the left foot forwards while holding on the left punch to guard the chin.
The defensive steps very quickly closed to the attacker's body, Parries away the attacker's right fist with the left fist. At the same time hurry to strike the right elbow passed very close to the ear to the middle of the upper part of the right arm (elbow).

SAK PHUANG MALAI

Escapes inside and strikes the elbow to the chest

The attacker throws the straight fist to the defensive's face, steps the left foot forwards and holds on the right fist to guard the chin.
The defensive steps to the attacker bend the body in the attacker's arm. Parries Away the attacker's left arm with the right fist. Then strikes the left elbow to the attacker's chest. Repeats this action many times.



THEN KWAD LAN

Kick

The attacker kicks with the left foot or stands with both feet.
The defensive walks in forwards and bends the body down to escape from the left foots which kicking pass over the head. Then throws the power full kick with the right foot to the attacker's right instep. If the boxer stands with both feet, kicks to the front leg.



FAN LOOK BUAB

KICK

The attacker kicks with the left foot or stands with both feet.
The defensive walks in forwards and bends the body down to escape from the left foots which kicking pass over the head. Then throws the power full kick with the right foot to the attacker's right instep. If the boxer stands with both feet kicks to the front leg.



Basic Combinations

I believe that as in instructor, I should only teach very basic combinations. Two to three strikes each. Rarely, I'll teach a four technique combination (and the two that I do teach are both boxing combo's, not Muay Thai).

Instead, I try to teach my students to follow up each technique with something. Actually, I try to teach them to follow up each technique with a few somethings.

Let's use boxing as an example. After I throw a left hook, there are a couple of very specific actions I will take, depending on the situation. My two most common follow ups are:

1- Bob and Weave out to the left
2- Right Cross

To continue on the same line of thought, I will follow each of those techniques up with some very specific actions. For example, if I were to Bob and Weave to the left, I would probably do one of the following:

1- Left Hook to the body
2- Clinch (as I straighten myself back up) and Straight Knee ot the body

OR, if I threw the Right Cross, I would most likely follow with:

1- another Left Hook
2- Right-legged Roundhouse Kick to the body
3- Clinching Straight Knee to the body

As you can see, each technique I perform has a follow up, and each follow up technique has a follow up, and so on. This is how techniques get strung together into combinations.

So, in essence, I will teach my students simple combinations, such as Jab-Cross-Roundhouse Kick, or Jab-Cross-Clinching Straight Knee, and then let them build upon the technique to make their own "advanced combinations".

Moving right along, we can now discuss Basic Combinations.

As a note, my students are all (with maybe 3 exceptions) beginners. The two basic combo's that I drill them on *CONSTANTLY* are the ones that I have already mentioned above:

1. Jab-Cross-Roundhouse Kick
2. Jab-Cross-Clinching Straight Knee

№1- The Jab-Cross-Roundhouse Kick is especially what I (and most people I have trained with) consider to be the "bread and butter" combination of Muay Thai. In truth, it is the "bread and butter" combo of all the striking arts (except Western Boxing) that I have studied.

I teach this combo two ways. Continuous Rhythm and Broken Rhythm.

For the Continuous Rhythm, the three techniques are thrown rapidly is succession with no pause. Also, the roundhouse kick is thrown from the rear side (the same side you threw the cross from) If you were to practice this using Muay Thai technique, you will notice that throwing a strong right cross makes your roundhouse kick weak. To compensate, we teach that the cross is thrown as a feint so that the Roundhouse Kick can be thrown with full power. The "cross" is thrown directly into your opponents face *AND LEFT THERE!* Keep the hand in his eyes so that they cannot see the kick. With the opponents vision obscured, you can then choose which target seems most open. Thigh, hip, ribs, or even the head. When first starting to practice this technique, keep the kicks waist and below until you get the timing. You can then start practicing higher kicks.

For the Broken Rhythm Combo, the Jab and the Cross are both thrown with full power, then you come back to position, usually shuffling back a step into optimal kicking range. From here, you can throw a Roundhouse Kick with either leg, depending on your opponents reaction to your punching combo. Again, practice it with a low kick at first, then when comfortable, try kicking higher targets.

№2- Jab-Cross-Clinching Straight Knee. This combo is pretty self explanatory, I think. Important note however! A common thing I have noticed is that most people studying Muay Thai are so conditioned to clinch an opponent by the neck, that they never take advantage of another clinching option. *CLINCH THE OPPONENTS GUARD!* Instead of always trying to "swim" through his guard to get hold of his neck (and taking an elbow strike on the way in) grab his arms so that you "hook" them where the elbow is bent and pull him across your knee. Try this, you will be amazed at how effective it is.

If you succeed in clinching with your opponents guard and delivering a straight knee, you can then move in closer and clinch the neck.

These are two very simple, yet very effective combo's. Another simple combo is:

№3 Push Kick-Roundhouse Kick: In this case, you are simply using the Push Kick as a gauging tool, so to speak. You use the Push Kick to kick your opponent right into your roundhouse kick range.

№4 Roundhouse Kick-(Skip back)-Push Kick: This one is a little more specialized, but not too hard. You execute a roundhouse kick first, skip backwards

to create the room you need, then skip back in with a Push Kick as your opponent tries to follow you.

In practice, you should try to make it a three beat rhythm, meaning the Kick is one, skipping back with both feet is two, and the push kick is three. Your feet should only touch the floor on those beats. To explain further, after landing the roundkick, you should *SKIP* back with one hop. Do not shuffle your feet going back b/c you need to be *QUICK* (your opponent will be stepping into you!). When you hop back, you should make sure you hop back enough to allow you the room to push kick an approaching target. After hopping back, you hop back in and Push Kick at the same time.

DO NOT SHUFFLE IN AS YOU PUSH KICK! Many people, when they push kick, step forward with their rear leg, then push kick. *NO NO NO!* That kills your forward momentum. The push kick should be practiced so that when executed, you are getting double impact! In other words, the push kick is mostly used to stop an encroaching opponent. Double the impact by hopping into him at the same time as the kick. To get the double impact, hop in and kick *AT THE SAME TIME!*

№5 Another simple yet deadly favorite:

Clinching Straight Knee (with opponent's guard, not neck)-**Diagonal Elbow Strike.**

Well, as I'm sure everyone can imagine, there are a myriad of simple combinations that you can put together. Then, if you practice following each individual technique with some action, your simple combo's will begin to lead into one another creating your own personal advanced combo's.

More Combinations

A list of 10 basic combo's.

№1- Jab-Cross-Lead Horizontal Elbow

№2- Jab-Cross-Roundhouse Kick (The kick can be performed with either leg)

№3- Jab-Cross-Clinching Straight Knee (either Knee)

№4- Roundhouse Kick-Straight Punch (though I prefer a Lead side kick and a Cross, you can throw either kick with either punch. You can also substitute a hook from either side)

№5- Clinching Straight Knee-Hook (right after landing the knee, release you grip on your opponents head and immediately hook when your kneeing foot sets back to the floor. This should catch him before he gets his guard back up)

№6- Clinching Straight Knee-(push opponent away)-**Round Kick** (the idea here is to push your opponent away into kicking range, and while he's trying to regain his stance and guard up, you can kick him in the head or wherever is open)

№7- Push Kick-Round Kick (like above, use the Push Kick to get your opponent at Round Kick range and unload!)

№8- Roundhouse Kick-Clinching Straight Knee (after landing the Round Kick, set foot down in front of you and step in, grab, and knee. Don't retract your leg after kicking)

№9- Roundhouse Kick-Elbow (essentially, use the same footwork as above, but strike with the elbow instead of the knee. *OR!* If your opponent moves out of the way of the Roundhouse Kick, allow your leg to partially spin you around into a Spinning Elbow Strike. When you miss with a kick, your opponent will often try to step in on you, right into the Elbow Strike!!!)

№10- Roundhouse Kick-(skip back)-**Push Kick** (as mentioned before, make sure you skip back with both feet at the same time, then skip in at once with the push kick. *DO NOT STUTTER STEP!* This needs to be *FAST!* Try to make it happen in three steps, or beats. Round Kick, skip back, Push Kick. There should only be those three steps and none in between!)

Training Drills, Conditioning and etc.

Training Drills

To start off with, I feel that three things go into making a complete fighter. Technique, Physical Fitness, and Heart. Your instructor/coach can only help you with the first two. We have already discussed a lot of technique, so moving right along...

Physical Fitness and Stamina:

Anyone who fights competitively, or competes at sports in general can tell you that being physically fit can make or break you. Besides learning and practicing the techniques of your MA, you have to train to be able to do them, and keep doing them, even if you are tired, exhausted, hurt, etc.

№1-RUN. To tell the truth, there is no exercise I hate more than running. But, I can also honestly say that there is no exercise that takes its place (and believe me, I've tried MANY). If you want to be able to fight, you have to run, run, run. You should have a mix between jogging for distance and wind sprints.

№2-SEE №1! Yes! Running is THAT important!

Besides running, there are a number of drills that we incorporate into our training to help build strength and stamina.

DUCKWALKING or SQUATS: How do you think that Thai boxers are able to withstand those leg kicks?

FOOTWORK DRILLS: A circle drill that I incorporate from the boxing gym. The students get in a circle as though they are in the ring (we don't have a ring at either of our gyms) and they skip sideways as though they are dancing around their opponent. The students are to stay on their toes! When the coach (me!) says "SWITCH" they change directions and go the other way. This should get them used to always circling around their opponents, and how to change directions quickly. (there's more to the drill than just that, but I don't feel like getting into it right now, sorry)

JUMP ROPE: helps with stamina, and teaches boxers to be light on their feet. (if they do it right)

PUSHUPS and SIT-UPS: This is a no brainer...

MEDICINE BALL: has a myriad of uses. Strength, coordination, and impact drills.

NECK ROLLS: This is very similar to the wrestling exercise. Do a three point stance with your feet on the ground and your head too. Arms behind your back. Slowly roll your neck around to work the neck muscles. For god's sake though, be careful on this one until you are used to it...

WEIGHTS: There are a number of very specific weight drills for punching power. Most of them concentrate on the shoulders and triceps. One drill is to take a non-weighted bar with both hands and pump it in and out from your chest (straight out while standing) as fast as you can for one round.

Improving Punching Power

There are a number of ways to increase your punching power. But, the most important way initially is to cultivate good form.

In talking about good form, we'll start with alignment and work from there.

Bone Alignment

With good form, you derive your power from proper bone alignment. From there, any of the other key attributes you develop will just multiply this effect. This is not to blow my own horn, but I've knocked the wind out of people holding the heavy bag for me as I punched it. It came from proper alignment.

Leverage

It starts in your base. Many people neglect this. You need a pivoting, weight-shifting base if you want real follow-through punching power. This pivoting base is what transfers weight down at the feet and legs, which in turn sends the hip, which in turn sends the shoulder. When you throw a cross, for instance, turn your rear heel out (pivot on ball of foot), and shift your weight onto your front foot (toes pointing forward at this time).

We Lose Leverage At Our Joints

One of the most common faults in a person's punching technique (which results in lost power) is that POWER IS LOST IN THE JOINTS. This usually means the shoulder, elbow, or wrist. All bones function as perfect transmitters of force, but where one bone ends and another begins is where we tend to lose it. Misaligned, over-tensed, or under-tensed joints will vent off your power. People who wing their punches, for instance, will tend to lose power at the shoulder and elbow.

People who bend their wrist when they hook, for another example, will tend to lose the power of that punch at the wrist.

Never "Lock Out" Your Punches

Power in a punch also comes from follow-through. You don't lock out your punches. Same goes for kicks (although they look "prettier" when you do them that way). I know a lot of classically trained martial arts teach you to lock out that "reverse punch", but I would differ on that methodology. I spent a lot of years in traditional martial arts, and I've spent a lot of years training around boxers and such. The latter hit much harder. A lot of it has to do with the follow-through allowed by a mobile, pivoting, weight-shifting, bent-knee base.

Muscle Grouping

You need:

Strong lats (pull-ups, seated row maching, shadowboxing, bag work, sparring).

Strong shoulders and traps (upright rows, standing flyes, skipping rope, *LOTS* of shadowboxing, etc.).

Strong Abs and Lower Back -- for conveying hip torque to the sweep of the shoulders.

Strong Quads and Calves -- Legs and abs should be seen as a pyramid which generates your power and shifting.

Strong Forearms -- for keeping the wrist aligned, and for a dense fist (underrated aspect of power punching). Wrist curls, hand squeezers, fingertip pushups, etc.

Secondarily:

Strong Pectoralis Major -- this can help in your power (projecting and aligning the shoulder of the punching arm) if you already have good form. People who start with large pec's, though, tend to throw shoulder punches (like a bench press). No real power there.

You *DON'T* need:

Strong Biceps -- these do *NOT* add to your straight punching power, and only help in holding the angle of the elbow in your hook, and drawing it in on the end (that's the french curve I talked about before). Same for the uppercut. People with huge biceps are usually the easiest ones to slip.

Relax

I always tell my students that "tension" is the opposite of everything good or favorable in your performance. Tension is the opposite of speed. Tension is the opposite of *POWER*. Tension is the opposite of nontelegraphy. Tension is also the opposite of mobility. Tension is a drain on endurance.

In the case of punching power, which is the subject at hand, it is *TENSION IN THE SHOULDERS* that most often diminishes not only one's power, but also one's ability to land the punch on an opponent -- because of its effect on the aforementioned aspects of a successful punch (speed, nontelegraphy, mobility, etc.).

The Body Is What Punches, Not Just The Arm

When you hit someone, it should feel like a piano fell out of a second story window and hit him on the end of your fist. This is in keeping with info provided earlier in this post about shifting the weight, etc. The reason why you're shifting your weight is *SO THAT HE FEELS YOUR WEIGHT IN YOUR PUNCH*. There's a Thai saying that a person who really knows how to hit moves fluidly but his touch is as heavy as a mountain. Sounds like good boxing to me. If your weight is settled on your feet, then that mass is not going into the punches.

Tight Fist

At the tail end of execution, the last place you can either add or lose power in a punch is in your fist itself. It should stay loose through most of your execution and tighten up just before impact.

The Snap - The Right Time and Place

The power of your punch is right on the end, where it snaps. This is true of *ALL* punches -- not just your linear punches. The art of punching then becomes the art of coordinating your own body mechanics (which is most of what I've talked about here) with the placement of your target *AT PRECISELY THE RIGHT RANGE AT THE RIGHT TIME*, where you hit target as your punch is snapping on the end. When you don't get this right, your power is either jammed because the range and timing weren't right, or it falls short or misses for the same reasons.

This, by the way, is one of several ways in which *KEY* attributes come together to equal success in your hitting. As far as the above paragraph, you get this ability from essentially two areas of training: sparring and fighting. Partner drilling will never in a million years give you this ability. Secondarily, you can get some aspects of this ability from focus mitt training and the top and bottom bag -- in both cases because they simulate either the chaos or the predictable flow of sparring and fighting, where through timing and range you get your punches to meet up with the target properly.

There's more to this, in general, as far as learning to punch with power is concerned. Much of it, though, is difficult to convey in text. Much easier to show.

One last point for you, is that you have to develop your kinesthetic perception if you really want to be able to hit with power. There is a correct sequence of muscular contractions for every punch, every kick, which happens very quickly in rapid succession. In addition to contractions, there is a correct series of *RELEASES* (very important) -- i.e. when a certain muscle in the chain has done its job, and now needs to let go before it starts to hinder your function.

Favorite Drills

One of our favorite drills is called 10-20-10's. Full speed and full power. Partner holds Thai Pads and you kick 10 Roundhouse on one side, then 20 Clinching Straight Knees, then another 10 Roundhouse on the other side.

We also used to have a competition to see who could do the most round kicks or straight knees in one round. The catch is that it's during shadowboxing. No target! We haven't used that drill in awhile.

The Elbow Train is just doing Horizontal or Vertical Elbow strikes on the focus mitts as fast as you can (alternate sides each strike). If you do it fast enough, it starts to sound like a train chugging along...

Neck Wrestling is a big drill. You "get dressed" (English-Thai translation of Clinching) with your opponent, each of you trying to gain the "control" position, with your opponents head trapped to your chest and they are bent over. If you get caught, you have to perform an escape.

Fun with the Medicine Ball: I like to have my students play Harlem Globetrotters with it. They pass the ball around for a few rounds like they are playing basketball. *OR*, I have them stand close and actually thrust the ball into each others stomachs or ribs. *OR BETTER YET* (I love this drill...) With a partner. Both put on bag/sparring gloves. One holds the med. ball while the other uses it as a punching bag. The holder is responsible for changing the target area around. The puncher just must punch full power constantly. You do this drill for about 3 rounds alternating punching/holding every round. If one student drops the ball, they do 20 push ups per drop. So the puncher should be trying to punch the ball out of the holders hands.

Another personal favorite: Progressive combo's. The idea is to work a combo from it's first strike and build it into at least 6 separate strikes, preferably 8 or more. Start with one strike. Repeat 10X. Then add another strike. Repeat 10X, add another, repeat 10X, etc. For example: 10 jabs, 10 double jabs, 10 dbl jabs and a cross, 10 jab- jab-cross-hook-bob n'weave, 10 jab-jab-cross-hook-bob n'weave-cross, etc, etc, etc. (don't forget to add kicks, knees, elbows, etc. I just used boxing as an example)

Those are some of the more creative ones. Most of the drills are pretty standard. Kick or punch the pads, shadow boxing, pushups, sit-ups, skip rope, etc.

Medicine Ball Drills

This is not a very complete list, as the drills are endless. Heck, they have entire books and videos devoted to this. For those of you who just want a few effective, simple drills, this is for you...

Drill №1- Everyone stands in a circle, close together. Hand the medicine ball around in a circle, changing directions occasionally. When you hand the ball around, do not simply "hand" it to the person next to you, but thrust it into their abdomen. Aim for the abs or obliques. The person being handed to should allow the ball to impact with their abdomen, then take the ball. *DO NOT CATCH THE BALL BEFORE IT HITS YOU!*

Drill №2- Again, in a circle, play Harlem Globetrotters with the medicine ball. The circle is more spread out this time, and the boxers should be getting some "air" under the ball. They should be throwing it up in the air, not straight into their partners chests. In this drill, if the medicine ball is dropped, the whole group does 10 pushups for each time the ball is dropped.

Drill №3- Sit-ups, with a partner. Boxer 1 does a sit-up, and is then handed a Medicine ball while in the "up" position. He hold medicine ball outstretched above head and then does another sit-up, handing the medicine ball back to his partner. He then does another sit-up, at the end of which he gets the ball again. Essentially, he is doing every other sit-up with the medicine ball.

Drill №4- With a partner, standing back to back. Stand far enough apart so that there is enough room to hand the ball between you two. Boxer №1 twists to right (keeping feet planted) and hands ball to Boxer №2, who is also twisted around to the right. Boxer №2 takes medicine ball and then twists around to left and hands ball to Boxer №1, who should now also be twisted around to the left. Repeat...

Drill №5- I like to knee the medicine ball up in the air in front of me as though it were a soccer ball. My students think I'm nuts though. I will eventually have them do this drill themselves.

Drill №6- Drop the medicine ball on boxers stomach in the midst of sit-ups. Boxer should do a sit-up, and while in the down position, partner drops ball onto his stomach. Be careful not to drop in on boxers lap or sternum.

Drill №7- Have boxer perform a V-Sit or Leg Raise. While holding that position, hit boxer in abs and obliques with medicine ball. Be careful doing this with your beginners. Start off softly, then build up power to find your boxers "threshold".

Drill №8- Personal Favorite of mine from the boxing gym. Both boxers wear gloves/bag gloves (I recommend thick bag gloves, not thin ones. Like Ringside's Super Bag Gloves. Just make sure they are thick gloves). This drill should be done

for 3 rounds apiece, meaning a total of 6 rounds. Boxer №1 hold the medicine ball around chest height, Boxer №2 boxes with the ball as though it were a heavy bag. Boxer №1 (the ball holder) should change positions of the ball to create different angles and punch levels, and should use footwork to do the same. Force Boxer №2 (the puncher) to move around a lot. Switch the ball between each round. If any boxer drops the ball, that boxer (not his partner) must do 10-20 pushups for each time the ball is dropped. 10 pushups for beginners, 20 for advanced boxers and fighters.

Drill №9- With the medicine ball on the ground in front of you. Set the round clock with 30 second intervals. Start with the round clock by jumping over the medicine ball front and back. Get the knees up high towards your chest! Keep this up until the interval timer sounds, then switch by jumping side to side. Again, jump with the knees up high to your chest. At next interval, back to front and back. Keep switching from front/back to side/side.

Neck Wrestling Drills

For 3 rounds, with a partner.

When the round starts, you begin Clinching/Neck Wrestling with your partner. I had the interval timer set to go off every 15 sec's. When the interval timer sounded, the fighters were to break, step back, then jump right back in and Clinch/Neck Wrestle again.

Due to the size differences in my class, I had every one stay with the same partner for the entire 3 rounds. I think that in the future, I will have everyone switch partners between rounds.

While clinching, the boxers are to be trying to get the Control Position that I have mentioned previously, where you have your opponents head trapped in a pincher-like grip to your chest. You can place your chin on top of their head as an extra measure of control.

The boxers, should they get caught in the Control Position, perform and escape. Then they should get right back at it.

Remember, if you try this drill, as soon as the fighters separate, they should immediately get right back at it. No pausing. The fighters should train as though the break is from the Ref separating them, then telling them to fight again. They should jump right back into it...

Thai Pad Drills

For those of you who are interested in picking up your own, I recommend one of these following brands:

1. Thaismai
2. Twins
3. Fairtex
4. Vut
5. Windy
6. Siam
7. Ringside

Some of these are Thai brands, and I am unsure of their availability in Europe and USA.

No matter what pads you get, try to find ones with velcro straps. They are so much more user friendly!

A few notes about using the pads first:

1. Grasp the pads so that your palm is towards your opponent, not towards your face.
2. When you are the pad holder, stand in your normal stance, facing your opponent. *DO NOT STAND SIDEWAYS TO PRESENT THE TARGET!* The Thai pads are designed so that the boxer can train realistically against a human opponent. Stand in your normal boxing stance, and then adjust to the attack as it is thrown. This way, the pad holder also gets experience reacting to attacks.
3. When holding for kicks, hold the pads parallel and rotate to face the kick as it is coming so that the kick can impact both pads flush.
4. When holding for knees, many people hold the pads parallel in front of them, as if they are crossing their arms. I prefer to have my students hold the pads in an "X" or crossed. It is a more stable way to hold them.
5. When holding the pads for *ANY* technique, you must create a *SOLID* target for your opponent to hit. Do not hold the pads lazily so that there is no impact. It will do nothing for your training partner, and besides, if you hold them weakly, the pads can be kicked into your own face. I have seen many black eyes, bloody noses and lips b/c people are not holding the pads correctly. When the strike comes, press the pads into the hit to create a solid impact.
6. A good Pad Holder will push their opponent to exhaustion. After a session of pad drills, the attacker should be ready to puke!

On to the drills...

Kicking Drills:

For one, you can have the kicker alternate kicks for an entire round. Left-right-left-right... The kicker needs to keep up a good solid pace. Do not rest in between unless necessary! Don't be lazy! Most of the time, when holding pads for round kicks, you hold them at mid body level. Even if you use Thai-style kicks mainly to attack the legs, you will benefit from practicing them higher, as it requires you to work harder.

Multiple kicks on one side can be practiced also. The kicker should kick repeatedly from one side. In between kicks, the kicking foot should only lightly touch to the floor before kicking again. The kicker should stay leaned away to facilitate the multiple kicks.

Low kicks can be practiced by holding the Thai pad against your thigh. Dangle it over your thigh while standing in your normal boxing stance. Make sure to push away the top part of the pad into the kick to help absorb the kick. Do not hold it flush, or you will not be able to take more than 3 or 4 kicks. It is advised not to use buckled Thai pads for this drill as the buckles will gouge your flesh.

Boxing/Elbow Drills:

Use them essentially the same way you use focus mitts.

Knee Drills:

As mentioned, I recommend crossing the pads in an "X" while holding for knee strikes for better, more solid impact.

Again, by round. Have the boxer practice free standing straight knees, or clinch knees. The boxer should do a skipping footwork to alternate knees. For instance, if I just kneed with my right, as my right foot drops to the floor, the left skips backwards to load up the left knee. Again, you can also drill multiple knees on the same side. Instead of dropping the knee to the front, bring it all the way back, continually loading for the next knee.

Push Kick Drills:

Thai pads are *NOT* conducive to Push Kick Drills. Either allow the attacker to push kick you, or invest in a belly protector. If you invest in a belly protector, stick to the above brands and try to find velcro straps.

The drills mentioned above are just very basic guidelines. Now let's get to the meat of it.

The pad holder has a great deal of responsibility to the person attacking, as the pad holder dictates the pace of the workout. You should push the attacker. If your attacker is slacking or lollygagging, hit them with the pad, or throw a kick and demand that they get to work. Constantly push them and shout out directions for them. Also, constantly move around and change the range. Force the boxer to adjust and use footwork. *DO NOT BE A STATIC TARGET!!!*

For example, the drills already mentioned are only working one given technique at a time. Change directions and the range so that the boxer is forced to constantly adjust to get the technique right. If they are slacking, tell them to strike harder or faster. *TAUNT THEM!* Tell them that they are weak! Tell them that you expect to feel the pain in the morning!

Keeping in mind all of the above advice for the pad holder, let's move on to combination drills...

When directing combination drills, the pad holder should vary between having the attacker execute the techniques/combo's for power, or for speed. Do not change in the middle of the round. The round is either a power or speed round. In most cases, the pad holder dictates what combo's are to be used. When holding the pads for combo's, use your imagination. Try to add variety, but not too much that the boxer does not get a good dose of the basics.

If you have an attacker who is very good, you can just hold the targets for the boxer to hit, as the boxer should learn over time what strike you want based on what position you are holding the pads in.

With fighters, or fight hopefuls, a drill I like to do is to "suit up" wearing belly protector, shin pads, lacrosse elbow pads, thai pads, and headgear. (cup and mouthpiece, too) Again, I call the combo's for full power. With all the gear on, the attacker can perform low kicks, and I, as the holder can also attack if the attacker starts to slack. Typically, stick to jabs, push kicks, and round kicks at your attacker to make sure that they stay busy and sharp.

Finally, I will do some rounds where the fighter simply attacks in combo as he feels. It is my job to adjust to his attack. He can low kick, punch, clinch knee, elbow, whatever. Since I am completely covered in protective gear, I am minimizing the chance of an accident. This drill should be reserved for the most experienced students, who will be able to do this without injuring each other *AND* taking the drill seriously.

Build Explosiveness

You want to develop the greatest amount of force in the shortest amount of time. You want to be *EXPLOSIVE*!

Before you begin your development of explosiveness, you should first have a good 2 - 3 months of strength training under your belt, especially for the lower body. Strength training for the lower body includes squats, both front & back, lunges (forward & side), romanian deadlifts, and leg presses. These movements will stress the ankle, knee and hip joints, which play a *HUGE* part in building explosiveness.

Plyometrics

Since the 1960's, the former Soviet Union has been practicing what we now call, Plyometrics. The Soviets had been successful in the use of Plyometrics in their training regimes. The results showed in jumping events. It wasn't until 1975, when Fred Wilt, former Olympic runner, used the term Plyometrics here in the United States.

Yuri Verhoshansky could very well be call the "Father of Plyometrics". He has been the leading researcher and coach most recognized with the spread of Plyometrics. He also has be credited with most of the forms of Plyometric training that are used today!

Here in the U.S., the acceptance of Plyometrics has been slow. Most coaches, until now, believed that it hindered, not helped performance. That reseasoning could be because they did not understand how to apply it to training. Over the years, Plyometrics has been used more and more by coaches due to its significant increase in speed & explosiveness.

Now, if you've been following with me this far, you know that speed & explosiveness are essential in Muay Thai. Plyometric training incorporated into a workout schedule, is a *MUST*!

Plyometric Training Methods

Before undertaking serious plyometric training, it is important that you first develop a strength base. Since the force developed in some types of explosive training can reach 20 times your body weight, it is easy to see why you must be strong enough to withstand such forces. This means that you must develop concentric, eccentric, and isometric strength since all three of these muscle exercise regimes are used in plyometrics (explosive training). When you start training you should first go on an all - round total body conditioning program. You should do exercises to develop all the muscles of the body and all the joints in all of their actions. This type of training should last between 1 - 3 months, depending upon your initial level of fitness. Once this

general base is well developed, you should then begin to do strength exercises which more closely duplicate the actual movements involved in your sport(s), including plyometrics. The more specific the exercises, the greater will be the effectiveness of your workouts.

The development of explosive strength is more complex, and four methods are used. They are:

- exercises with weights
- jump exercises (which up to this time have comprised the more popular concept of plyometric training)
- the hit (shock) method
- specialized equipment

Exercises With Weights

Using approximately *ONLY* 60–80 % of your absolute strength Plyometric training is the key to developing that explosiveness and speed.

Exercises with weights are used to develop maximum absolute strength. Weight exercises are also used in combination with jump exercises or in series with them. One simple routine to develop explosive power is to assume a specific position and hold it for 3 - 5 seconds to develop isometric tension. Once the muscle is prepared, you explode in the opposite direction with maximum speed. For example, go into a squat and hold the bottom position, leap up as high and as quickly as possible. This helps to develop explosive legs.

To develop explosive arms with this method, you can do an exercise such as lying on your back on a narrow bench holding a weighted medicine ball in your hands with the ball almost touching your chest. Hold for 4 - 5 seconds and then throw the ball upwards with maximum force. A barbell or dumbbells may be used instead of the medicine ball, with the obvious exception that you won't throw the weights.

Jump Exercises

Jump exercises are the simplest form of plyometrics. The jumps are usually done in series of approximately 10 jumps. They can be done on both legs or on single legs or alternating between legs. However, when first beginning you should *ALWAYS* do double leg jumps up until your legs (or arms) become accustomed to the jumping. Remember that the amount of eccentric force generated in a single leg jump is about twice that of a double leg jump and if your muscles are not prepared for this force, it may be injurious.

Next in progression are series of jumps having different directions, jumping over various objects and jumping onto and off various objects. For example, you can jump sideways, then forward, and then backward. Or you can jump in a zigzag

fashion. It is also possible to jump with body turns so that you end up facing in different directions after you execute the jump. All body turns made while you are airborne.
Jumping over objects becomes more effective than simple jumping because it forces you to jump a little higher, which, in turn, creates more force upon the landing. In turn, allowing for greater development, which, in time, allows you to jump even higher. Also, by jumping onto and off various objects it puts more variety into the program as well as exposing your nervous system to experience different amounts of force from the different jumps. This also provides for greater development.

The Hit (shock) Method

Next in the progression are altitude jumps, a term coined by Fred Wilt, which are an example of the hit or shock method. In essence, you step off from various heights and upon landing you undergo minimal flexion of the legs (or arms) which forces the muscle to stretch sharply and undergo maximum tension. This happens automatically and your mind is not involved in developing maximum tension. This is why this method is so effective. It produces a greater force than you would produce on your own.

In general, for highly trained athletes with great absolute strength, the altitude jumps are done from a height of approximately 5 - 6 feet and more. When first beginning you should begin with low heights of approximately 2 - 3 feet and gradually work up to 6 feet or more. Studies have shown that jumping off from heights of 9 feet or more are counterproductive and the athletes are hesitant to jump from such heights.

The main reason for using altitude jumps is to develop supermaximum strength, i.e., maximal eccentric strength. To do this, it is necessary to use exercises in which the muscles are forced, under the influence of significant external forces, to execute work in the eccentric range. The load must be such that it forces the muscles to contract at the upper limit of their supermaximal strength for a very brief period of time.

In the altitude jump, upon landing from a height of 6 - 7 feet, the extensors of the ankle, knee and hip joints and the spine are forced to execute eccentric work under the influence of inertial forces. In these brief conditions the athlete develops the ability to display brief muscle tension during which the force reaches values that are fantastic at first glance. It fluctuates from 1500 - 3500 kg, i.e., they exceed your weight by 20 or more times.

A person is not able to achieve such strength in other exercises, only in altitude jumps, which are excellent stimulators of muscle strength. The altitude jumps used for strength training must be done on soft gym mats or a well dug hole with sand. Altitude jumps in which the muscles under the influence of large external forces

execute only eccentric work. In eccentric work, there is maximum tension in the shortest time. This facilitates the growth of strength in eccentric and in concentric movements.

Depth Jumps

Depth jumps is the most popular and most effective method for the development of explosiveness. It is also the most effective method for developing the reactive ability of your neuromuscular system. When the muscle is stretched, it develops elastic strength. This not a metabolic process, it is purely physical.
To execute depth jumps, you step off a box or bench set at a certain height so that you drop straight down. As soon as you hit the floor, you immediately jump straight upward or upward and forward, with as little bending of the legs as possible. All of the landing forces should be vertical so that they can create maximum loading on the muscles.
Landing should take place on resilient mats such as gymnastic or wrestling mats. Also, in the landing you should land first on the balls of your feet and then on the whole foot, followed by the ankle, knee and hip joint flexion. Note that the amount of flexion should be minimal. The key to success in the depth jump is a maximum fast twitch from the eccentric contraction to the concentric. The faster the switch takes place, the greater the force produced and the greater will be the height of the take - off.
To execute the depth jump explosively, you should start thinking about the take - off prior to the landing. In other words, prepare your body for the landing and take - off and do not just allow it to happen. To do this most effectively you must get yourself psyched for a maximally fast and forceful jump.
Do not begin the jump up until after you land. You must allow the muscles time to sharply stretch and tense.
The most effective height for the depth jump is between 30 - 40 inches. When first starting you should use a lower height until you get used to the mechanics of the depth jump. When your muscles are prepared, then go to a height between 30 - 40 inches. As a general rule-of-thumb, your depth jump height should be no more than a foot above your vertical jumping ability.
At a height of 30 - 40 inches, the amount of speed and strength is well balanced and you get the maximum effect of both of these physical qualities. If you increase the height from which you step off, then you would rely more on the strength component and if you lower the height, you will rely more on the speed component. By adjusting the height of the depth jump you can variably improve more strength or speed.
Depth jumping from too high a height typically happens with beginning and intermediate athletes who usually function on the principle "more is better". Because of this, they increase the height to amounts that are beyond their capabilities to execute the jump effectively. When you jump from too high a height, there is too much flexion in the legs, which absorb most of the force of the landing, and thus there is very little force to propel you upward. You end up with a

weaker and lower jump. Jumping from too high a height also involves different take off mechanisms.
It is also important to realize that it is most advantageous to execute depth jumps after adequate strength preparation. Because of the great forces involved, it is necessary to begin doing such exercises very gradually. Practice has shown that in most cases you should be able to squat 2.5 times your body weight before undertaking maximum depth jumps. You should also know that the after effect of the depth jump is maintained for about 6 - 8 days. Because of this, such jumps should be discontinued 10 - 14 days before competition.
How often you jump is also important. For athletes who are well prepared physically, doing depth jumps three times a week is usually sufficient for most sports. Also, the number of depth jumps in one session should not be greater than 40 times. For less physically prepared athletes, 20 - 30 repetitions of the jump one time per week is enough.
Although there is some variability, depth jumps are executed in series (10 times from a lower height and 10 times from a slightly higher height). Two sets are done. In between each set you should do light running exercises and exercises for relaxation (stretching).

Leg Explosiveness

To build leg explosiveness you should train appropriately for the specifics of Muay Thai and the level you participate at. You do more stationary power jumping, using a double leg take-off. In this exercise you jump up as high as possible, reaching upward with your arms. If you are involved in a sport such as long jumping, then you can do bounding, which, in essence, is multiple hopping (like a kangaroo) for maximum distance. Use a double leg and single leg take-off. Repeat 5-7 times. Some of the more effective exercises are as follows:

- Double leg hops in place (150 - 160 jumps/min)
- Double leg jumps over 6 - 8 medicine balls placed at suitable distances for jumping over. If you want more height, keep the balls closer; if you want more forward movement, place the balls further apart.
- Jumps for height with an approach run, including kicking a hanging object
- Single leg jumps (hops) with forward movement
- Single leg hops over 6 - 8 medicine balls (low obstacles)
- Skips
- Leaps (from one leg to the other up to 10)
- Ankle jumps. The key is to keep your legs straight and use *ONLY* ankles.

Change in Direction Jumps

After developing confidence in your ability to do these jump exercises, you can then begin doing some jumps with changing directions. Some of the exercises that you can do are as follows:

- Double leg hops forward. Prior to landing, turn 180 degrees so that when you land you face the position you took off from. Leap up again and make another 180 degree turn to again face forward. You can change body position with each jump or after several.
- Side jumps. Jump to the left and then to the right, staying in the same basic position.
- Side jumps over a medicine ball of other object.
- Side jumps over a bench.
- Zigzag jumps. Jump forward and to the left, then forward and to the right. Go for approximately 10 jumps. Repeat for 2 - 3 series.
- Box jumps. Jump forward, to the right, to the rear and then to the left and repeat in the opposite direction. (Jump to each corner of a square traced on the ground.)

Altitude Jumps (Plyometric Shock Method)

Begin altitude jumps from about 5' - 7' and gradually work up to 6' - 9'. One way you can gauge at which height you should be jumping is to look at the amount of flexion in the knee joint. If it gets less than 90 degrees, your jump height is too high. It is most effective if your knees bend very little to absorb the force of landing. You must not jump from such a height that it becomes necessary to descend into a full-squat position upon landing. You can begin doing depth jumps at this stage in your training. However, altitude jumps are *NOT* a prerequisite to depth jumps. You may wish to begin depth jumps right away without first doing altitude jumps. Here are some important guidelines for depth jumping:

- Begin by stepping off a low box or chair and immediately after landing, jump upward for maximum height. Repeat 8 - 10 times for 2 - 3 sets. In time, gradually increase the height to between 30 - 40".
- Step off a box, drop down, jump up and over 6 medicine balls laid out in a row.
- Same thing but only jump over 3 medicine balls, and then jump over a low hurdle.
- Same as above but after jumping over 3 medicine balls you jump for maximum height.
- Straddle jumps. Stand between two benches placed long ways to you. Leap up and place one foot on each bench. Jump off, land between the benches and repeat.

- When your muscles are strong enough, execute a depth jump with one leg. Step down and immediately upon landing jump up and over 3 medicine balls laid out in a row. Use the same leg or alternate.
- Depth jumps with a jump up to another box. Jump off to the floor, then up to other boxes of the same height. When familiar with these jumps, try alternating the height of the boxes.
- Do several side jumps over a bench, followed by several forward jumps over benches.
- Same as above. Add jumps onto higher objects for a total of 10 - 15 jumps.
- Jump over a box but prior to landing turn your body 90 degrees so you land in a side facing position to the other box. Execute 2-3 side jumps and then execute another 90 degree turn to land facing forward or backward.
- Single leg hop onto a box and single leg hop off onto the floor, followed by another jump on and off.
- Stair jumps. Do forward and/or side jumps, taking 2-3 stairs at a time and move upwards as fast as possible.

Jumping with Weights (Plyometric Exercises With Weights Method)

Jump exercises with weights can also be done at this time (and some even earlier). For example, hold dumbbells in the hands and do squat jumps for 8 - 10 reps, 2 - 3 sets. You can also do split squats with our without dumbbells in the hands or barbell ob the shoulders. The key in these two exercises is to jump as quickly and as high as possible. If holding weights in the hands or on the shoulders is not comfortable you can hang weights on the waist or wear a weighted belt. You can do short, fast jumps with the take-off on one or both legs and variants of the triple and quintuple jumps from place. In the "short" jumps the exercises are executed with maximum take-off power.

Explosive Arms

In general, the same progression is used for explosive arms as it is for explosive legs. First, you must begin with an all-round strength training for the shoulders and arms. Thus, for the upper body you should do exercises such as bench press, overhead presses, incline and decline presses, lateral arm raises, medial shoulder joint rotation, bicep curls, triceps extensions, supinations-pronations, ulna and radial flexion, and finger flexion.

After getting a strong muscular base from these exercises, you can do combination exercises such as an isometric hold followed by an initial explosion in the beginning position. For example, when doing the bench press, hold the barbell close to your chest for a count of 5 and then maximally explode to raise the barbell. However, make sure the weight is heavy enough so that when you explode the bar will be slowing down and stop as your arms come to full extension. To ensure that

your arm is not moving explosively or very fast near the end of the range of motion, you should think of short, quick explosions.

In addition, to develop more speed you can execute the exercises at a faster rate of execution but always with the barbell coming to a stop or being quickly reversed near the end of the range of motion. After this, you will be ready for "jumping" with the arms.

"Jumping" With the Arms

This can be done in several ways as follows:

- Wheelbarrow walk. Have an assistant hold your legs up off the floor and you hop on your hands with small take-offs with double arms.
- Push-up jumps. Assume the push-up position and leap up off the floor and then back to the push-up position.
- Assume the push-up position. Push off the floor and leap up to a block approximately 4" high. As you improve in your ability to jump upward, jump up as high as you can, up to 1' - 2'.
- Arm jumps over objects. As you jump up and over the objects from a push-up position, your feet will slide so that your body is still in good position.
- Jumps sideways over a low object. These are very short range sideward jumps from a push-up position.
- Push-up jumps with a hand clap. From the push-up position jump up as high as possible and clap the hands. As you improve try to increase the number of claps that you can execute prior to landing.
- Stair jumps. Assume the push-up position in front of a stairway. Jump up to the first step, get yourself set again, and jump up to the next step and so on. Go up about 4 - 5 steps. As you improve have a partner hold your feet as you jump up the flight of stairs.
- Assume a push-up position on the floor wearing socks on your feet so they'll slide across the floor. Do a series of 5 - 10 jumps in a forward line.
- Same as above. Instead of traveling in a forward line, go in a slightly zigzag line forward.

Depth Jumps (Plyometric Shock Method)

Assume a push-off position on the first step of a double modified staircase. Leap up, land in between the staircases and then immediately jump up onto the first or, if possible, second step. From the second step leap up, land on the floor, and explode up to the second or, if possible, third step.

The depth jumps can also be done with a partner holding your feet. Assume a push-up position with a partner holding your feet and your hands on a box with the shoulders directly above. Jump down from the box, land, and immediately explode upward. Your partner keeps your legs up high enough so your body does not hit

the box. The boxes should not be so high that your body makes contact as you drop down.

Medicine Ball Exercises (Plyometric Exercises With Weights Method)

The catching and throwing of medicine balls can also be used to develop arms and upper body explosiveness. Some of the exercises that can be done are as follows:

Chest Throw

1. Stand opposite a partner with feet shoulder width apart and knees slightly bent.
2. Using both hands hold a medicine ball to your chest and throw it to your partner with a pushing action.
3. The pass should be explosive as though you are pushing someone away from you. Avoid snapping you elbows however.
4. Have your partner throw the ball back and repeat. You could also perform this drill against a wall.

Overhead Throw

1. Stand opposite a partner with feet shoulder width apart and knees slightly bent.
2. Hold a medicine ball above you head, arms fully extended.
3. With your arms still extended stretch your arms backward to move the ball behind your head. Try not to arch your lower back too much.
4. Throw the ball to your partner releasing it just behind or above your head.
5. Have your partner throw the ball back and repeat. You could also perform this drill against a wall.

Pullover throw

1. Lying on your back with knees bent, have your partner stand about 10 feet away.
2. Hold a medicine ball directly over your chest with your arms extended.
3. With your arms still extended, lower the ball behind your head as far as you can... if you can touch the floor with the ball great!
4. From this position throw ball forward toward your feet releasing it when your arms are over your chest and abdomen.
5. Have your partner pass the ball back to you and repeat.

Shot Put

1. Stand opposite a partner with feet shoulder width apart and knees slightly bent.
2. Hold a medicine ball in your left hand. Place the back of your hand against the front of your left shoulder. The medicine ball should be facing your partner.
3. Shot put the ball as forcefully as possible to your partner. Avoid snapping the elbows however.

4. Have your partner throw the ball back and repeat with your right arm. You could also perform this drill against a wall.

Side Throw

1. Stand side on, with your partner about 20 feet to your left. Keeping feet shoulder width apart and knees bent place your right foot slightly in front of your left.
2. Hold a medicine ball with both hands directly in front of you. Keep your arms extended and parallel to the floor.
3. Swing ball as far to the right as is comfortable allowing your hips to turn with your arms. From this position...
4. Immediately swing the ball to your left throwing the ball to your partner.
5. Repeat for the desired number of repetitions and then repeat for the other side to complete one set.

You can also use medicine balls to duplicate the isometric contraction and then an explosion. For example, hold a heavy medicine ball over and behind your head. Hold for 5 seconds and then throw upward and forward as forcefully as possible. The same can be done holding the ball in a sidearm, underhand, or 3/4 arm position.

Kicking Speed

Key muscle groups for speed in kicking: gluteus medius, hip flexors, lower back, and abdominal obliques. Develop these muscles with side raises (foot never goes below one foot off the floor) and side lockout extensions. Lack of development in these areas is the reason why most people kick slowly, as they are responsible for the raising of the kicking leg, and the arching and torquing the occurs in the back, counter rotation of hips to shoulders, etc. This is a weak area in most people (martial artists included), and development of these muscles will also enhance your ability to escape inferior positions in grappling (as a side benefit). Do the side raises in 3 directions: side, 45 front, and straight back -- while holding on to something at waist height with the opposite hand only (a table or counter).

Light target training

Hang a towel or rag from the ceiling in your training room. Vary the vertical level, and work multiple kicking angles in rapid succession.

Lunging Kicks, The Race

The key to attaining speed in your lunging lead leg kicks is to make sure you land the kick before your weight settles on the supporting foot. This will also help your power. Think of it as a race. Your lead leg is trying to kick before your supporting leg can bear weight. But. Don't bob or bounce. There should be no up and down motion. That's the trick. When you can do this, you'll be able to lunge horizontally like lightning.

Think Fast

The key to being fast is to think "fast". One of the first things I became known for in certain circles was my kicking speed. At tournaments, exhibitions, etc., people used to come up and ask me all the time how I could kick so fast. The easiest reply was, "Think fast, and you will be fast. Always insist of yourself that you move at top speed."

Start At Full Speed, and Accelerate From There

Another important concept that I always tell my students. Your first movement -- at the very beginning -- should be full speed. From there, you should be relaxed, and accelerate from there. This goes hand in hand with the previous item above, and is very difficult to do. But, it will help your speed and power tremendously if you practice and apply it.

Most people do not even realize that when they begin to move, they do so (either consciously or unconsciously) at a slower speed, so they can "build up" to top speed at full extension of a kick or punch. They do this so that their power reaches an apex at full extension. The problem, though, is that the opponent has eyes. He perceives this build-up, and makes it miss.

Most people, if they start a kick at full speed, tend to peter out from that point onward, and the kick will have no power. This is why, once your kick starts off at full speed, it must accelerate from there -- so that it has power. When it is not accelerating, it is not *pushing off* of something. Acceleration is a major key to power (and some forms of leverage), since a kick when it is accelerating has mass behind it. When it is not accelerating, then it is out there on its own.

The above tips should help you out in developing faster kicks without compromising good technique or power (major problems if you are not careful).

Training to Fight!

OK, so you've been going to your Muay Thai classes for 2 or 3 nights a week for the last 6 months. You understand all your basics pretty well, and are confident with your combinations and with your sparring. You decide to take this to the next level...

The first thing is that a fighter should have a *MINIMUM* of 6 weeks notice (meaning 6 weeks of training) before any bout. Recently, I passed up on the opportunity for my students to enter a competition because there was only 4 weeks notice. Sorry, 6 weeks notice or we're not coming...

If you plan to fight, or are considering it, you must be ready to devote every day of your life for 6 full weeks to training. Well, actually six days each week.

First, from day 1 until a few days before the fight, you should run *EVERY SINGLE DAY!* Even on your one day off, you should run. For the first 2 weeks, you should be jogging for distance. Devote at least 40 min's each day to roadwork. After the first two weeks, then start alternating between jogging for distance and running wind sprints. When I used to run my sprints, I'd run approx 30-40 yards sprinting, then I would turn around and run back slowly to cool down, then turn around and sprint again. I would repeat this about 5 times my first time out, then gradually increase the repetitions until I was between 15-20. Lay off the sprints, and cut the distance on the jogging the last week, as you want your body to recuperate before you enter the ring.

Spend about 20 min's a day jumping rope.

For the first week or so, the workouts should steadily pick up pace. You should workout by rounds, and your workouts should be at the minimum of 2 hours. For the first two weeks, increase the rounds of shadowboxing, padwork, and heavy bag work from your normal workout.

For example, my class presently works out like this:
(3 hour allotted time frame)

10 min's rope
stretching (takes about 5-10 minutes)
footwork and medicine ball drills (approx 2-5 rounds, varying)
pushups
sit-ups/crunches
3 rounds shadowboxing
10+ rounds of partner drills with Thai pads and Heavy bag work
30 minutes (approx.) of instruction in new techniques
neck wrestling

(the last hour of class is reserved for students to work on what they feel they need extra practice on, and I "mingle")

We have one sparring class each week, on Saturdays...

Depending on the day, many of the drills are shortened, or dropped, based on the "group" need.

If I were to adjust this for fighters, it would be:

20 min's rope
stretch
footwork and medicine ball drills (3-5 rounds varying)
pushups
sit-ups/crunches
5 rounds shadowboxing
10+ rounds of Thai pad, heavy bag, speed bag, and double-end ball drills
20 minutes of neck wrestling

sparring would take place at least twice a week

Important note on sparring. It is of utmost importance that you train to prevent injury. Sparring should *NOT* be done full contact or full competition rules. Separate sparring into elements such as boxing, kicking, or clinching. You can mix the three in different combinations of sparring as long as you maintain control of the fighters, making sure that they are striking lightly. Sparring partners should wear full protective gear: Headgear, mouthpiece, 16 oz. gloves, elbow pads (if available use lacrosse pads), chest protector, shinpads, and groin protection.

As training goes on, the first two weeks as mentioned are a build up to what I listed above, gradually increasing intensity so that from 3-5 weeks the fighter is training as hard as possible. The last week of training should really taper off to a few rounds shadowboxing, pad drills, *NO SPARRING* and light jogging.

The last 2-3 days of training should consist of really light jogging and a couple of rounds of shadowboxing. Nothing else. You must spend the last week letting the body recuperate, hence why the big drop off in training. However, you must "keep the motor running", which is why you at least do something each day.

REMEMBER: running, weight training, and such are the fighters responsibility to do outside of class time. I do not recommend cross training with another martial art while training to fight. I personally cross trained by Mountain Biking when I was fighting.

By contrast, when Thais train to fight, they do all of the above *TWICE* a day. The get up in the AM to run as a group then train. They gather again and do it all over again in the evening.

How not to Flinch, Blink or Turn Away

You see it in a lot of students who are just beginning to freefight in Muay Thai. They are scared and aren't sure what they are doing. When a punch or kick comes at them, they react -- they flinch, cover their head, blink their eyes, and sometimes even turn their back. You can almost hear the internal dialogue, "On no. Here it comes. I'm going to get hurt."

Freefighting is at first very uncomfortable. This type of reaction is natural -- an instinctive response in an effort to defend yourself.

The result, however, is that the student is put at a momentary disadvantage since this type of reaction creates an opening an opponent can exploit. In competition the student might lose a point, but on the street this type of reaction can put him or her in real jeopardy.

If you blink you lose sight of an opponent momentarily. Vision is also disorientated during a flinch as everything becomes a blur of movement. And if you turn away, everything is exposed.

So what can you do? Actually there is a lot you can do, and answers fall into several general categories. You can retrain your reflexes, re-orient your attitude and learn how boost your visual skills.

Retraining The Reflexive Body

First you should gradually learn how to confront and deal with attacks - something that will reduce your fear and teach you how to control the natural instincts to run, flinch, blink or turn away.

One way to do this is through various drills. They go a long way to allow you to eliminate your fear in a safe environment.

One of the best drills is to use a pad (often on a handle) to simulate various attacks -- straight punches and hooks to the head, body shots and various types of kicks. Try to keep a proper fighting position, hands up, and move -- shift position, duck under hooks, and shift your head to the side of a punch (known as slipping a punch) while blocking it with your hand or forearm. Gradually you will become more comfortable with being attacked and the pace can be increased. The pace of the practice attack should always push you a little beyond where you feel comfortable. This forces you to improve.

Later, actual punches and kicks can be introduced -- at first done slowly and over time increased in speed and power. While you may just be defensive at first, after a while you will learn to also take the offensive. Be careful to use protective equipment unless you are practicing this drill in slow motion.

On an advanced level a similar activity entails actually allowing soft punches to land. If you are more advanced you can allow harder punches. Through this method you will learn how to take a punch, how to tighten up or move to eliminate its effects and this will reduce the fear factor by reducing perception of possible pain. Avoid any actual hits to the head, however. This is dangerous.

The Mental Switch To Offense

Most beginners focus on defense and not getting hurt. Mentally they are defensive and physically they are hesitant. They are waiting to get hit or hurt, and when anything comes near them they jump in anticipation.

Try to reorientate your thinking to one of offense, not defense. Mental focus will change from avoidance of getting hit to a focus on attack. You will begin to look for an opening and your dialogue will change too: "Good, here comes an attack I can respond to." Fear is reduced because attention has shifted elsewhere.

Visual Reorientation

Another method to reduce flinching, blinking and turning away is to be able to re-educate how you use and control your eyes.

To reduce blinking you can control the muscles of the eyelid.



Many mistakenly try to hold their eyelids open to stop blinking, but this doesn't work because blinking is done with the muscles that close the lids, not open them.



Thus to stop or reduce the tendency to blink, slightly narrow your eyes, thus bringing conscious control over the muscles used in blinking. Have a partner punch to either side of your head, or jab toward you face but at a distance that contact won't be made. Practice controlling your blink reaction. Keep your eyes narrowed, observing everything, but not focusing on anything.

One way to help control flinching is to minimize the surprise of an opponent's actions. Visually this can be done in two ways. At the start of freefighting, or when action has momentarily ceased, I teach my students to look into their opponents' eyes but also perceive their whole body -- at least at the beginning.

The eyes will indicate when your opponent is about to attack. So practice picking up signals from your opponents' eyes. They provide great forewarning.

When there is action during freefighting you can also use your vision to reduce the potential surprise of an opponent's second or third technique. Do not focus on the attack itself, for if you look at it, it will fill your visual field and block your perception of what's following. Instead you should look past any attack for what is coming next. This gives you more time to react since you will pick up attacks as they are launched, not as they are about to land. This give you time to react.

Blink Reaction Drill

A drill we use is what we call Uppercut, Uppercut, Hook, Hook. (OK, not a very imaginative name...)

Each fighter wears headgear and gloves. You crowd against one another and alternate throwing 4 punches. Fighter №1 throws two uppercuts to the body (shovel punches) and then two hooks to the shoulders. Then fighter №2 immediately counters with the same. Each fighter defends by crowding the other fighter and blocking the hooks with elbows and "fanning" the hooks while rolling with the punches.

Even though these punches aren't aimed at the face, this really helps people get used to taking a hit without flinching.

Beginner Muay Thai Training Schedule

1 Round is equal to 3 minutes.

	Morning	***Evening***
Jogging	30-45min	15min
Jump Rope	-	1 round
Shadowboxing		
Punches	1 round	1 round
Elbows	1 round	1 round
Knees	1 round	1 round
Push Kicks	1 round	1 round
Round Kicks	1 round	1 round
Combinations	1 round	1 round
Focus Mitts		
Punches	1 round	1 round
Elbows	2 rounds	2 rounds
Sparring (Western) 3days/week	-	2-3 rounds
Thai Pads (combinations)	2 rounds	2 rounds
Heavy Bag (combinations)	2-3 rounds	2-3 rounds
Tactic Sparring	-	2 rounds
Clinching	-	2 rounds
Weightlifting	30min	30min

Conditioning the Shins

Most common questions are: How do I condition my shins? It hurts so much when I train. How do I make my shins harder?

First, you must realize that a conditioned shin is one with deadened nerves. The shin is already hard and will unlikely get much harder. The key is to deaden the nerves so that you wouldn't feel the pain upon impact. However, you must also realize that you should not damage the shin bone while trying to deaden the nerves. This can be done only by practicing on the Thai pads and bags. The Thai pads and bags are softer than your shin bone while hard enough to damage the nerves on the skin above your shin bone with repeated impact. This process can take a while depending on how hard you train and how frequently you train. You must accept that in the beginning, it will be painful. You've just picked one of the most demanding sports in the world. There will be pain to go with it. This is only the beginning. The first time an opponent lands a hard Thai kick on your legs, you will get a wake up call more painful than shin conditioning. Mentally tell yourself that this is the initiation process. In time your shins will be properly conditioned. There are ointments that may alleviate some of the pain. Use them as needed. But understand that no ointment will make the process painless.

What I don't want to see any of you do is to try and take the shortcut at shin conditioning by using hard objects like wood or bottles. I was shocked to hear that some people were actually told by their trainers to take this route. If your trainer tells you to beat your shins with sticks or roll hard bottles on them, seek another Muay Thai gym. This is what will happen if you take these drastic measures. You will at first feel that your shins are conditioned fast. Why? Your nerves have been deadened fast so that you now feel little pain. But by using an object harder than your shin bone you've just damaged the bone too. Guess what will happen later in life? That's right, you will have to see a doctor for bone problems. This crazy method probably started from the myth that Thai boxers in Thailand kicked trees with their shins. The truth is long ago before the availability of pads and bags, Thai boxers kicked banana trees. The texture of a banana tree is rubbery and is softer than a person's shin. It is not like the wooden oak tree sitting in your backyard. The only thing as hard as or harder than your shin bone that you may one day hit are the shins, knees, and elbows of your opponents. And if you end up hurting your shin bone as a result of kicking into your opponents raised knee, then you may still suffer an injury. Just try to minimize injuries in training and save your luck for the ring.

Shin Conditioning Drills

1. Kick the Heavy Bag and/or Thai pads. You should kick over 100x's each day. I recommend 500x's, or around that figure.

2. When you start kicking the bag, start kicking lightly at first. Gradually increase the power so that you are kicking full power around your 30th kick.

3. Stop every so often and massage the shins vigorously to get the blood flowing back into them. (One of good massage techniques - place your shin between the middle knuckles of your second and third fingers, and rub vigorously the length of your shin several times) This promotes faster healing of the bruised flesh and any damage to the bone. You might also like to invest in Boxing Liniment (basically it's Ben Gay). Massage your shins with that before and after you kick, if available.

4. Do not "tap" or "beat" your shins with sticks, boards, bottles, etc. This causes bruises, knots, etc to form on the shin. These painful little areas may stick with you for quite some time.

There has been mention of the popular myth that in old age, Thai boxers shins become soft. Believe me, this is *NOT TRUE!* I have spoken with many older, retired Thai boxers, none of them have experienced any detrimental health issues concerning the conditioning of their shins and legs. I also spoke with a medical professional, and to the best of that person's knowledge, the only likely explanation would be if someone had osteoporosis, where the body leaches calcium from the bones when there is not enough in the diet. (Thailand is still in many ways a third world nation)

The only problem with the above method is that because we don't start training Muay Thai as early in life as the Thai's do, we are playing "catch up". Thai's start training usually by the time they are 12 years old. They kick the bag literally hundreds of times per day. Hell, they often actually live at their camp, so they have the "luxury" to train like that.

For most of us though, we have jobs, school, families, responsibilities... All kinds of distractions that prevent us from training like the Thai's do. That's why some try to find easier and cheaper way and use tools such as rolling pins, Coke bottles, broomsticks... It’s like steroids – one gets faster results but at the cost of one’s health. It’s your health, your life – don’t try to cheat on yourself. *THE ONLY CORRECT WAY OF SHIN CONDITIONING IS TRHOUGH KICKING HEAVY BAG AND THAI PADS.*

Kicking Trees

So, one Muay Thai beginner comes up to me and asks, "When will I be ready to kick trees?"

Don't laugh, he was serious. For many of you, this is a silly question, but to others this part of Muay Thai mythology is real.

As is the case with most myths, the belief that Thai Boxers train by kicking trees is based on fact. Thai boxers are known for their rigorous physical conditioning, and in particular, their extremely hard shins.

But contrary to what many believe, this is achieved through the use of very modern equipment.

Thai boxers use the finest boxing gear found in the world designed specifically for the rigorous use of Muay Thai. As they condition their bodies with pad drills, sparring, or exercise, they toughen their shins on the heavy bag. Most Thai boxers begin training between the ages of 8 and 12, then being competing professionally between the ages of 16 and 22. After 8 years of kicking the heavy bag every day, their shins are like iron! However, Thai boxers have not always had access to equipment such as heavy bags, hence, the banana tree.

A banana tree is not hardwood like most trees found in the USA. Banana trees have a softer, more plant-like trunk, which will give a little when kicked. Additionally, beginning Thai boxers would not start off by kicking a tree with full force, rather they would start kicking slowly without much power until the shins would eventually toughen to withstand the punishment. Trees are sometimes still used today for training. Thai boxers kick them with minimal power in order to improve speed and accuracy.

Though, in all honesty, there are those who are capable of kicking trees without any real harm to themselves (I have actually met quite a few of them), this is largely an old practice rendered obsolete by the use of modern boxing equipment. So in conclusion, please... *DON'T TRY THIS AT HOME!*

Common Muay Thai Injuries

A mild to moderate strain consists of a simple tear of the muscle fibers. Treatment consists protecting the muscle and tendon from further injury until healing is complete. Immediate treatment should include ice packs to the injured area followed by a compressive wrap. Forceful, quick contractions of the injured are should be avoided at all costs until pain and swelling subsides. Daily stretching and slow contractions of the injured area followed by ice if needed will speed recovery.

A severe strain consists of a complete tear of the tendon from its boney attachment and can be easily identified by a complete loss of function of the muscle-tendon group. Treatment is immediate attention by a trained physician. Surgical repair will be necessary in most cases.

A sprain is an injury to the ligament structure and the degree of damage depends on the amount of damage to the ligament itself. Ligaments are designed to hold to boney areas together at the joint and to prevent excess motion of the join.

A mild sprain involves only a small portion of the ligament with only minimal tearing of the ligament fibres. Treatment involves relieving symptoms only. This is best accomplished by applying ice to the injured area followed by a supportive elastic wrap. As pain subsides activity can usually be continued without restriction.

A moderate sprain involves up to half the ligament fibres being torn. Moderate sprains are immediately painful and accompanied by swelling and some disability in the moving joint. Because the ligament is still at least fifty percent intact there is no noticeable instability to the joint. The healing of a moderate sprain is slow and requires six to eight weeks for complete recovery (as long as a broken bone!). During this time the partially torn ligament must be protected by wrapping or strapping. Complete immobilization is usually the best treatment until the healing is complete.

A severe sprain means a complete tear of the ligament and results in the loss of stability of the joint. Treatment consists of prompt medical attention and usually surgery will be necessary.

When treating ALL soft-tissue and muscle-to-bone injuries a quick and easy method to use is the **ICER** method.

- **I**ce the injured area
- **C**ompression on the injured area
- **E**levation of the injured area
- **R**est

Finally, using heat on any muscle, tendon, or ligament injury during the first 72 hours is a bad mistake. It will increase swelling and make the injury worse. After the initial three-day period heat may be used.

Dealing with Psychological Problem of "Getting Hit"

There are a lot of beginners who are seemingly leery of "getting hit" - and yet they have a desire to take boxing. Some are concerned with getting brain damage; others just fear being hit...HARD. I don't think anyone of experience doubts that striking skills are important to a fighter: on the street, in tournament - wherever a fight takes place - knowing how to hit (and just as important, knowing how to avoid, or deal with, *GETTING HIT*) are invaluable to a fighter.

We who have Muay Thai experience know that there really isn't that much to worry about in learning true striking disciplines - but it is hard to convince the uninitiated that trading blows is really no big deal. While I am certainly no threat to any boxing title, I have learned the basics, and beyond, in the "sweet science" of boxing. I can honestly say it took me about a year to a year-and-a-half to *RELAX* in the ring. To be comfortable in going head-to-head with a professional fighter. To stop worrying about *GETTING HIT* and to start concentrating on *HITTING*. In my gym I saw many people come to take up boxing, but then *QUIT* after being hit a few times. The reasons were always two-fold: 1) their fragile egos couldn't handle the idea of losing, and/or 2) they had the mindsets of cowards; they couldn't control their *FEAR* of being hit. Basically, both 1 and 2 involve improper mindsets. For the benefit of those forum members who have no striking experience, but want to acquire it, and yet allow their *FEAR* to stop them from trying, I will analyze the proper mindset one needs, and address these two negative factors which get in the way of a proper mindset.

1) Not being able to handle losing. If we decide to learn tennis, we realize that we will never be able to go on a court and whip a pro. Same thing with weightlifting - we realize we can't just walk into a gym and bench press 500 lbs. *WE HAVE TO WORK AT IT* - for years. Muay Thai - same thing. You have to work, for years, to get good. Really good. Yet for some reason many of us think we can just walk up to a professional boxer and knock him out. We view ourselves, inside, as "the ultimate badasses" when it comes to punching power. When we step into the ring for the first time and get the snot beaten out of us, we can't handle it. Our egos are shattered. How many of us have heard drunk idiots, watching the fights on TV, say "Hell, I could kick his ass!" as they watch some fighter get defeated. Those who utter such nonsense deserve to be instantly teleported into the pit with the losing fighters they're ridiculing to see if they really can "kick his ass." Their bold declarations would soon turn into pleas of mercy.

Face it: when you first go to a Muay Thai boxing gym *EXPECT TO BE DEFEATED WHEN YOU SPAR*, but have this expectation *IN A POSITIVE WAY*. By that I mean *LEARN FROM EVERY LOSS*. Look at what the other fighter is doing to you, study it, and then *TRY TO EMULATE WHAT HE'S DOING*. This is

the proper mindset to get better: forget about your ego, you're in there *TO LEARN*. When you lose as a beginner (and even when you're experienced), you turn those losses into *BENEFITS* by realizing that the superior fighter kicking your ass is *TEACHING YOU SOMETHING*. Eventually, if you have the guts to stick with it, it will be *YOU* who is kicking ass. This leads us to the next mindset problem.

2) A natural tendency towards cowardice. A brave man is one who recognizes a danger, he feels the fear, but he *CONTROLS THE FEAR* and faces the danger anyway. A coward also recognizes the danger, he also feels the fear, but it is here where he chokes and lets that fear *CONTROL HIM* and thus *AVOIDS* the danger. *MOST OF US FEAR WHAT WE DO NOT KNOW*. If we know something, we are comfortable with it, so what's there to fear? If we DON'T know something, we're wary, concerned, *FEARFUL OF WHAT MIGHT HAPPEN*. It is bridging the gap from *NOT* knowing how to fist fight, to KNOWING how to, that we need to cross. The brave man decides to go learn; the coward never tries. The brave man controls his fear and ventures into the unknown (where he will soon *KNOW* - and thus no longer fear) whereas the coward is controlled by his fear, avoids the unknown (and thus he will *NEVER KNOW* - and thus *ALWAYS* fear). Well so how does the natural coward control his fear and become brave? [We've all been here.] It is through the internalizing of the basic principles of human effectiveness. My Muay Thai trainer always told me "The Lord said it's more blessed to give than to receive...and that's especially true in Muay Thai." I used to laugh at this, but the older I got, and the more fighting (as well as *LIFE* experience I gained), the deeper I internalized this wisdom. For instance, here comes Christmas In this holiday season you will find the one great division of mindsets amongst the populace: those who are worried about what they'll *GET*, and those who are worried about what they'll *GIVE*. Those people who only worry about what they will GET are the small of spirit, shriveled and unevolved. Those who worry about *GIVING* are the happy ones, the ones we like, the ones who shine. By the very nature of giving, we *EXTEND OURSELVES*, our limits, and thus we GROW. By the very nature of *TAKING*, we withdraw into ourselves, and thus we *SHRIVEL*. Those who worry about what they're *GETTING* for Christmas make inferior human beings. Those who worry about *GIVING* at Christmas are superior human beings. *THE SAME TRUTHS OF MINDSET APPLY IN BOXING* (and in anything). If you step into the ring worried (or, worse, elect NOT to step into the ring), you will never grow. You will curl up in a ball and *TAKE* punches, because you're mindset is focused on what you'll be *GETTING* instead of what you'll be *GIVING*. The mindset of a true boxer is worried about *HITTING*, not *BEING HIT*. He learns the necessary defenses only so that he can *CONTINUE HITTING*. The negative mindset worries about being hurt, *GETTING HIT*, and so will never amount to anything but being a whipping boy.

BOTTOM LINE:

If you want to evolve and grow as a human being, don't worry about what you'll get from others...learn to give, to try, to extend yourself, and to concentrate on what *YOU'RE DOING* to and for others, not on what's being done to or for you. If you want to learn how to box, same thing: don't worry about what others will do to you, learn to give, to try, to extend yourself with effort, and concentrate on what *YOU'RE DOING*, not on what's being done to you.

It all has to do with mind control.

Basic Technique in Meditation Practice

The primary goal of meditation in Muay Thai is not simply to be able to make a meditative effort during formal sittings, but to maintain and generalize conscious attention to all aspects of Muay Thai practice and life in general, thereby eliminating mental tension.

Ultimately, the greatest achievement in Muay Thai is the simultaneous refinement of mind and body. The special training of consciousness effectively regulates every biological system of the body as well as its technical and mechanical facilities. Cultivation of the mind leads to cultivation of the body, leading to further cultivation of the mind and so on, eventually attaining an exquisite level of cooperation and coordination between the two.

Successful meditation is easy to be achieved, if practiced in the right way. The following is step-by-step technique for beginners.

Preparation

First, you have to prepare yourself for the session.

- Remove as much concerns and worries as you can.
- Make yourself as comfortable as possible for instance wear comfortable clothes, choose a secured and peaceful place for your practice, etc. An appropriate temperature is also essential.
- Choose the most relaxed and comfortable as possible sitting position.
- Draw your attention to building the concentration. Do not let your mind wander toward unrelated thinking.

Practice

When you are ready, your instructor will help you with each step of practice as follows :

Step 1. Practice in One Pointed Mindfulness on Breathing:

a) Take deep breath twice to start concentrate on only your breathing.

b) Close your eyes and let your breathing go by itself.

c) Watch closely the "rhythm" and "depth" of your breathing, which alternate automatically.

d) Ignore any thoughts occurred, by trying to watch breathing until it draws your complete attention to itself as "one pointed mindfulness"

Step 2. Practice Contemplation of the body:

a) While watching your breathing, gradually divide your attention to your body. You will find discomfort in several places.

b) Pay all attention on body adjustment. Gradually shift the position of hands, arms, legs and torso; until you are most comfortable.

c) Turn your attention back to breathing, which becomes deeper and makes you feel better than ever.

Step 3. Practice in Contemplation of the Feelings:

a) While watching breathing, turn your attention to the feelings at parts of the body, beginning with the right palm. You will find that if you concentrate one pointed at your hand, the feelings of your hand will disappear. Then move your concentration to your right arm, right shoulder, left shoulder, left arm and left hand, respectively.

b) If you can watch your breathing while concentrate on your whole body, you will feel as if most of your disappear or weightless and floating in space. At time stage, you will be rewarded with feelings of total relaxation and peaceful contentment.

c) Make sure to turn your attention back to breathing to retain your full consciousness. Such state of relaxation and contentment can easily makes you fall asleep or enter a trance which are not the purpose of this practice.

Step 4. Practice in contemplation of Mind

a) While watching your breathing, turn your attention to the darkness inside your closed eyes, which looks like dark blank screen of the turned-off television set.

b) While instructor provides selected Buddhist chant, you concentrate on breathing and look for picture or color or light in your closed eyes.

c) If you can see a circle of light in your closed eyes; it is an indication that you get "Jhana" or the counterpart sign of your own mind.

The above four-step practice is part of **Lord Buddha's Four Basis of Mindfulness**, which helps a person of any religion purity his or her own mind so that to improve physical can mental health, and to lessen stress from everyday life. If practiced regularly, meditation practitioner will develop better understanding of life and ability to reduce ill emotions such as depression, doubt, confusion and etc.

Hand Wrapping

Hand Wrapping

Hand wrapping for Muay Thai serves multiple functions.

№1- lends support to your wrist and hand bones (metatarsals) to prevent injury

№2- absorbs your sweat so that your equipment will last longer and not smell like old sweat socks

By wrapping your hands, you are trying to give support to your wrist and the back of your hand, especially by your ring and pinky fingers.

Most handwraps have a loop, and are labeled with a sign "This side down", and a velcro fastener on the other end.

Hook the loop over your thumb, and begin by wrapping around your wrist by going across the back of your hand.

Make sure the side of the wraps that say "this side down" is the side against your wrist. Try not to "twist the wraps".

As you begin to wrap, do not pull them too tight. They should be snug, but not tight. You want to make sure that your wrist, hand, and fingers get proper blood circulation.

After wrapping around your wrist a couple of times, bring the wrap up across the back of your hand. Make sure to cover the knuckles. Allow the wraps to extend about an inch down onto your fingers.

As you begin to wrap across the back of your hand, spread your fingers wide as though you are about to palm a basketball. This will make sure that you do not wrap too tightly and cut off your circulation.

Keep alternating between wrapping the back of your hand and your wrist. When you approach the end of your wrap, finish wrapping the excess around your wrist and fasten them there.

Many people will also include wrapping around the thumb knuckle when they handwrap, to support the thumb against potential breaks. This is a personal choice. I prefer not to wrap the thumb because it tends to make my thumb stick out more and is harder to tuck into my fist. I then end up catching my thumb on something while boxing and injuring it. You may choose to wrap it if it works ok for you.

Also, if you have the extra long wraps, such as the Mexican handwraps from Ringside, you may wrap the additional material by going in-between your fingers.

Muay Thai Hand Wrapping

	**1**. Place the end loop around the thumb with the wrap going across the wrist.
	**2**. Starting 3 inches behind the hand, wrap 3 times around the wrist making smooth tapers towards the hand.
	**3**. Now wrap 5 to 6 times around the knuckles with the fingers spread wide. Don't wrap too tight and making sure not to see the finger webbing when finished. The knuckles should be in the center of the wrap.
	**4**. Now take the wrap behind the thumb and high on the wrist and bring up between the pinky and ring finger.

	**5**. Bring wrap behind the thumb and across the top of the wrist and go underneath the hand.
	**6**. Bring wrap from underneath hand and between the index and middle finger.
	**7**. Again bring the wrap behind the thum and across the top of the hand (staying high on the wrist) and underneath and back up between the middle and ring finger.
	**8**. Coming again behind the thumb and high on the wrist...use the remaining wrap to cover over tightly the knuckle, wrist and thumb joint.
	**9**. Finish around the wrist and secure tightly. It's just that easy.

After wrapping your hands, I personally like to use a little athletic tape across the back of the hand and around the wrist to keep the wraps secure. You will find that no matter how well you wrap them, they will begin to unravel during your workout, and a little athletic tape is a great way to prevent you from having to stall in practice to adjust your wraps.

If you prefer to include wrapping around the thumb knuckle, then use one of following methods. One of them is for fighting and other for heavy bag training but in general both are suitable for all purposes either training or fighting. Try them all and chose what suits you more.

Pro-Boxing Hand Wrapping

	**Spread your fingers with palm facing down. Place thumb through the loop...**
	**Wrap around your wrist 2 or 3 times, depending on the size of your hand.**

	
	**Bring the wrap over the top of the thumb.**
	

	**Wrap back around the wrist.**
	
	**Wrap around the thumb again. It is good to wrap the thumb 3 times.**

	
	
	**Now you will wrap the knuckles.**

	**Bring the wrap across the palm.**
	**Wrap around the knuckles.**
	**Wrap around the knuckles 2 or 3 times**

	**Bring the wraps back around the wrist.**
	**After coming around the wrist, bring over the top of the thumb.** **This will form a FIGURE 8 pattern.** **See it?**
	**Wrap between the index and middle fingers.**

	
	**Back around the top of the thumb.**
	**Between the mid. and ring fingers. Bring the wrap back over the top of the thumb**

	**Between the ring and pinky fingers.**
	**Back over the top of the thumb.**
	**Now wrap around the knuckles again.**

	
	
	**Wrap the knuckles twice.**

	**Your almost finished, so if you have extra material left, wrap the knuckles a third time.**
	**Bringing the wraps up and around the wrist.**
	

	**Bringing around the wrist.**
	**Now secure the Velcro and you are ready.**

Hand Wrapping for Heavy Bag Training

	**Spread your fingers with palm facing down. Place thumb through the loop...**
	**Wrap around wrist 3 times.** **Proper tightness is important. Wraps should be tight enough to stay firmly in place, but if too tight, will cut off your circulation.**
	**Wrap the thumb.**

	
	
	
	**After you wrap the thumb, come back around the wrist**

	**Wrap the thumb again and back around the wrist. Repeat for a total of 3 times around the thumb.**
	**Each time around the thumb, then around the wrist.**
	**After the thumb is secure, you need to wrap the knuckles...**
	**Wrap the knuckles...**

	**Keep your fingers spread apart.**
	
	**Wrap around the knuckles 3 times.**
	**Bring back around the wrist**

	**After looping around your wrist, you are now going to thread it between your fingers.**
	**Loop the wrap between the middle and ring finger**
	**Bring wrap back over the top**
	**Now wrap the knuckles again**

	
	**Wrap around the knuckles 2 or 3 times, using up any excess material.**
	**Bring back around your wrist and secure Velcro attachment.**
	**Ready for action!**